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# JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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DECEMBER  
1954  
No. 12





in architecture

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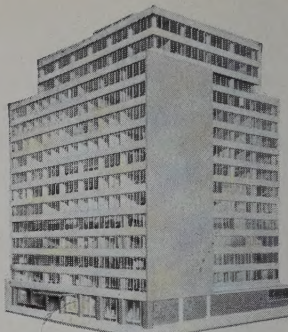
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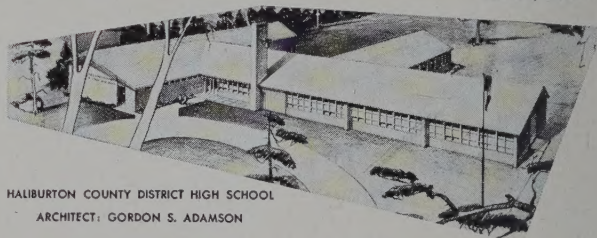
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# RAIC JOURNAL

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Night View, OAA New Headquarters Building, Toronto  
*Architects and Engineers, John B. Parkin Associates*  
Photograph by Ben Schnall, New York

*The Institute does not hold itself responsible for the opinions  
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## EDITORIAL

ARCHITECTURE SHOULD BE A GROWING, changing and constantly improving profession. It would be pleasant to feel that this year of 1954 has seen a vast improvement in architecture and architects, particularly in architects. It hasn't been vast, but we have grown some in stature, and in our place in the public body. More architects have assumed civic responsibilities and have given of their time and skill for the good of their communities. The man in the street has a greater respect for them.

This has been fully possible only in the past few years when architects have had the privilege of doing so many public and private buildings. As a result, the public has been forced into a certain recognition of them. It would be most unfortunate if architects did not take full advantage of this opportunity to serve the public and help to bring our profession into its proper place in civic development and community life. To those architects who may take credit, we give a respectful year-end salute.

Architecture should be a profession of constant study of materials and methods of construction as well as design. It is not possible to stand still in our thinking and techniques. There must be an improvement or there will be a decline. Every architect should help to make sure we are not in, or entering, a period of decline. There has been such a danger in the past few years when we were all so busy. Just getting the work done, even though it is well done, is not enough. Each new work must see an improvement over the old.

It seems fitting at this time of year to review our progress and consider what is happening to contemporary architecture in Canada. Any architectural style can reach a degree of perfection where it becomes static. At such a point, it loses that vitality and that element of delight which Vitruvius regarded as essential in great architecture. We must sometimes remind ourselves that the architecture of our time is in its infancy as a movement, and that we dare not lull ourselves into a feeling that all has been said and the goal has been reached. The goal of perfection may be a will o' the wisp, but it is worth striving for.

In the rush and turmoil of modern living from which the architect in his professional life is far from free, we should take care not to lose our sense of humour. The country abounds with architectural items which deserve a place in "O Canada", and that feature is revived in the *Journal* in this issue. The editorial board would be happy to make this a continuing feature, and snapshots are welcomed.

One of the pleasant duties of the chairman is writing the December editorial. We welcome it because it gives an opportunity to appeal to all Canadian architects for more and better material for your *Journal*. We hope our readers will enjoy "Viewpoint" and contribute to it. We hope you will give us considered suggestions for changes and improvements that will add to your reading pleasure and the value of your *Journal*. We welcome this opportunity to express appreciation and give thanks to all members of the editorial board, the provincial representatives, the editor, the publisher and his staff and for the help we get from interested readers. It is again my pleasure to extend, on their behalf, the good wishes of the *Journal* staff to all readers and advertisers for Christmas and the coming year of 1955.

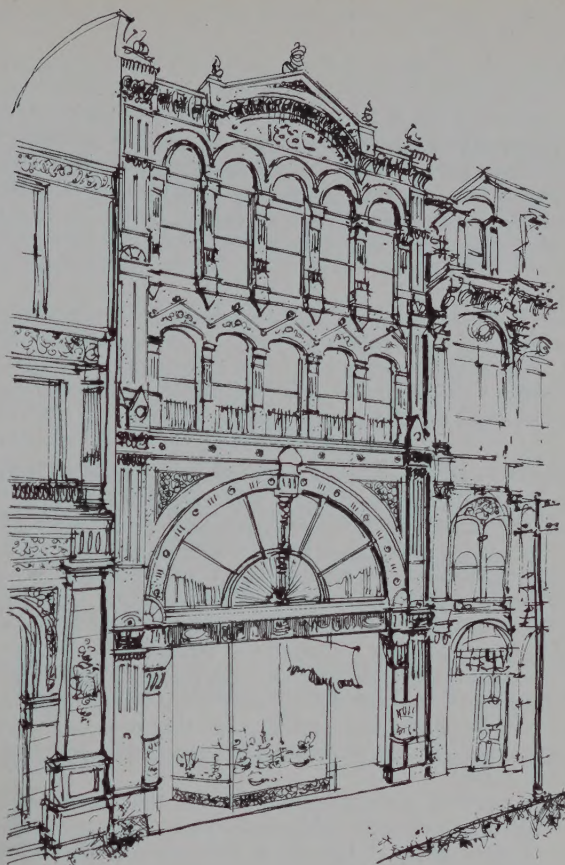
Earle C. Morgan  
*Chairman of the Editorial Board*



THE NEW HEADQUARTERS  
OF THE  
ONTARIO ASSOCIATION OF ARCHITECTS

*Architects and Engineers  
John B. Parkin Associates*

McConkey's Restaurant,  
27-29 King Street West,  
Toronto. In 1894, members  
moved from Webb's to the  
"more elegant" McConkey's,  
the resort of *le beau monde*.



BEN SCHNALL

The entrance on Park Road



*The new Headquarters Building of the Ontario Association of Architects was opened on October 9th, 1954, by His Excellency, the Governor-General of Canada, the Rt. Hon. Vincent Massey, C.H., who was introduced by the President of the OAA, Mr Alvin R. Prack.*

## *The President*

WE HAVE ARRIVED at a stage when our professional Association assumes another new mantle of dignity. Eminent since its inception, gaining prominence as it matured, it was only to be expected that a home of distinction would one day be its address. Today, the Association takes up official residence in the new headquarters. It is a significant day in the history of the Association, but, as I mentioned at the corner stone ceremony, rather than a day in our history, this should be considered a day of beginning — the threshold of a new and exciting chapter, with challenges to meet, and naturally, with cultural contributions to make to society. This building, with accommodation for sculpture, painting and literature, will greatly assist in the constructive purposes to which we have dedicated ourselves.

Before addressing you today, I resolved that I would refrain from singling out members' names when granting verbal bouquets in connection with the creation of this building. Not, mind you, that I'm afraid of forgetting to give due credit to some building committee-men. I could not do that because they're all here on the platform. But there are many loyal members standing before me who have laboured with equal zest on the many other activities of our Association. I say to them: "Your efforts are just as important to this project as though you had dug the very foundations of this building with your bare hands."

Similarly, the members of the Registration Board and their committee of examiners, who through the years have led the crusades for higher architectural standards, have also, although indirectly, provided a very real contribution to this building. To you who have given so willingly of your rationed time, to keep the aims of the Association alive and vibrant, we pay honour. Today, you must have a feeling of pride uppermost in your emotions; and your hearts must be stirred by the crowning success of this great enterprise.

It is fitting, I think, that on this occasion we should especially remember those who have so faithfully served the Association on past Councils. If it had not been for their patience, sacrifice and foresight, this headquarters might not have survived the embryo stage. Members of the present Council are well aware of this, and recognize that it is just a benevolent twist of fate which has placed them in office as this milestone in our history; a culmination of endeavour over many years.

We are proud of the honour which has come our way, but the limelight of glory must be reflected down the long, dimming line of earlier milestones, patiently wrought by the Association's pioneers. Those long-serving members still carry the main burdens of our professional and social programs. Their convictions and determination are a great challenge to the younger members.

The need for our own headquarters has been felt for many years but it was not until 1949 that Council appointed a permanent premises committee to study ways and means of obtaining a suitable headquarters. The committee investigated many methods of providing the accommodation, and it finally recommended that the Association purchase land and build its own building. In 1950, a member of the committee found this site. Fortunately, one facet of an architect's ability is his keen sense of imagination. Council soon recognized its desirability and the site was purchased immediately. A competition for the design of the new building was announced by Council in the fall of 1950. Thirty-seven designs were submitted by members, and judged in March, 1951. The entry of John B. Parkin Associates received the first award and they were commissioned as architects for the building.

Of course, there is that section of public opinion, bless it, which regards classic simplicity in design as "lacking in character, don't you know." It is probably true that age appeareth to be best in four things — old wood best to burn, old wine to drink, old friends to trust, and old authors to read. One may add, old architecture to admire; but a traditional building would hardly provide the stimulating environment you will observe today. I am sure that all of you will experience a gentle emotional lift and for those who enjoy ivy with their architecture, I recommend the view from any window.

The architects for this building provided a service to the Association far beyond the requirements of their commission. Whole-hearted co-operation has been received from Messrs Parkin and their associates, from the very first change we requested of them, through the construction and the procurement of furnishings to this day, when they will supply the golden key, which I have been assured will turn the lock. Gentlemen, we are most grateful.

Our sincere appreciation is also extended to the general contractors, Messrs Gardiner and Wighton, their sub-contractors and suppliers. The excellence of their work will be admired for many years as a credit to their respective crafts and trades.

As sentimentalists, we may regret the passing of architectural eras, but as realists we can give thanks. And, as a cultural leader, the profession must always look ahead; experiment a little, perhaps even dream a little, but always strive for the artistic, yet functional—for the ultimate. Thus, there is a heavy onus placed on the succeeding generations of architects. This is an important aspect of the profession which must never be overlooked.

We have with us today some of the younger generation. We welcome them, and hope that they will blossom under the right conditions. As an old Chinese proverb proclaims: "If you're planning for one year, plant grain; if you're planning for ten years, plant trees; and if you're planning for a hundred years, plant men." We are planning for the future. So we



have planted men, the young architect, the student in the School of Architecture. Men who will serve in "Canada's To-morrow."

The Association has always maintained a close liaison with the University and, when Council met at the School of Architecture in March, we were again impressed with the excellent work being carried on there. The curriculum has been expanded to give the student a far broader outlook—to understand the great impact architecture has on the social scene.

We were disturbed, however, to find that the accommodation was not compatible with the excellence of instruction. The environment of a person, of whatever age, stature or calling, is immeasurably important. And, naturally, that is certainly true of the young men who are training to enter our profession. Overcrowded rooms, with repressive atmospheres, can only detract from the concentration of students who will one day be called on to help eliminate such conditions.

I am extremely sorry that the President of the University was unable to be present on this occasion, for he is fully aware of the inadequate accommodation at the School and I had hoped that the comparison with this building may prove effective.

In conclusion, let me remind you of some significant words — words written sixty-five years ago which still ring fresh and vivid, as though they had been written today. The words in question can be found, outlining in part, one of the objectives of the Association when the draft constitution was drawn up. "Unite in fellowship the architects of the Province of Ontario, to promote the artistic, scientific and practical efficiency of the profession, and to cultivate and encourage the study of kindred arts." Indeed, those words written in 1889, describe with uncanny accuracy the very uses which we intend to apply to this building. We are clearly witnessing the realization of a sixty-five-year-old dream.

To make this day a complete success, we are honoured to have with us the man who gave Canada its first measurement for cultural growth. I refer, of course, to his chairmanship of the Royal Commission on Arts and Sciences. There is no one more sympathetic or one who has made a greater contribution to the cultural welfare of our country than His Excellency, the Right Honourable Vincent Massey, and it is fitting that he officiate today.

We welcome him not only as Her Majesty's representative, but also as a great Canadian, a kind friend and honorary member of our Association. In September, 1922, at the 33rd OAA Convention, he was accorded the first honorary membership. This is another example of how proper environment can produce clear thinking, for that convention was held in the beautiful city of Hamilton.

This relationship of thirty-two years is a remarkable one, and it is deeply cherished by the Association. The presence of His Excellency would indicate a mutual feeling, especially since it was necessary for him to interrupt a well-earned vacation to be with us.

Ladies and gentlemen, it is now with much pleasure that I introduce His Excellency, the Governor-General of Canada.

### *His Excellency*

I AM VERY HAPPY to be with you here today in response to your most kind invitation. I am always delighted to foregather with architects. I doubt, however, if my pleasure has always been shared by the architects with whom I have foregathered, for, in my reflective moments, it occurs to me that to the architect, the client must be a sort of hairshirt. If so, I must say it is worn with patience and fortitude!

These are difficult days for members of your profession. The architect in his work, is confronted with many uncertainties. Conditions today are very different from those in former times when it was so much easier to plan and to estimate cost.

On a biggish stone building in the precincts of the Citadel at Quebec, near the quarters which I am privileged at present to occupy for a month or so each year, there is affixed a brass plate and on it appears these words:

"Commenced 1st March 1841

"Completed 31st March 1842

"Estimated expense £3,195. 7. 2

"Cost £3,121. 3. 5¾

There follow the names of the officers of the Royal Engineers responsible for this work.

There is more than a touch of pride, even triumph, in this inscription. It is a tribute to your profession that similar achievements can occur today, under conditions far more difficult than in the placid and seemingly unchangeable world of the 1840's.

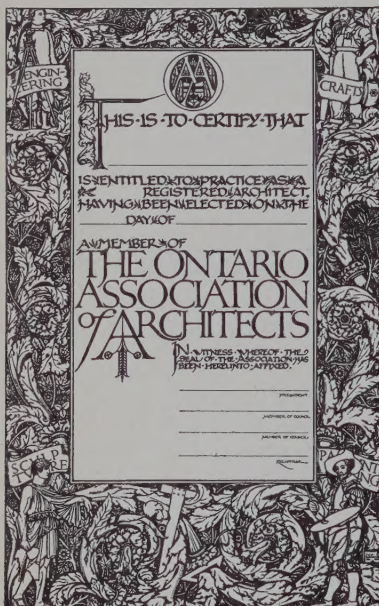
This is a happy and important day in the history of the Ontario Association of Architects — the body now, I am told, of some seven hundred members, which represent so well your great profession in this province. The President has been kind enough to mention the fact that I have been a Honorary Member for some time. Indeed, I have been thus connected with your Association for so long that I appear before you today as a sort of "period piece"! A simple calculation reveals the fact that I have been one of your honorary members for half the time since you were founded sixty-four years ago!

In reading your history, I have been struck by the long story of your unrelenting and successful efforts to place your profession on a sound and proper footing and to enable it to render the maximum service to the community.

You have always conceived your functions broadly and comprehensively. I find, for instance, that in 1896 you set up a "Committee on Civic Adornment". This marked a very early interest in town planning. The Association has always concerned itself with the science and art of planning and for this, the community as a whole should be grateful.

However, ladies and gentlemen, I must remember that I am here not so much to say anything as to do something. It is my privilege this afternoon to declare this very distinguished building officially open. In doing so, I wish to congratulate its designers and to wish the Ontario Association of Architects and its members the best of good fortune in the coming years.





Designed by  
J. E. H. Macdonald, RCA  
Issued 1920,  
withdrawn 1935.

## Pre-History

INCORPORATED 1890. Behind these simple words, appearing on all publications of the Ontario Association of Architects, lies the absorbing story of the endless battle for better professional training, greater public recognition, effective professional protection, and for the organization of architects, first in Ontario through the Ontario Association of Architects, and eventually across Canada through the Royal Architectural Institute of Canada.

The first recorded banding-together of English-speaking architects occurred one October evening in 1791 when four English architects met at the Thatched House Tavern in London, England, and resolved to form an architectural club. These four — James Wyatt, Henry Holland, George Dance, and Samuel Pepys Cockerell — elected eleven other members, including Sir William Chambers, Robert Adam, and Sir John Soane; and with that modest assembly the idea of professional association was established. Progress was steady, so that in 1834, the year of the incorporation of the City of Toronto, there could be formed the Institute (later the Royal Institute) of British Architects.

Naturally, in a new country like Upper Canada, growth was to be slower. It is true that in many of the older towns such as Kingston, Port Hope and Niagara-on-the-Lake there were well-designed buildings, the work of architect-carpenters, aided no doubt by the details given in several outstanding books of design published around 1800, but it was to be some years before the professional architect, as such, would make his

appearance. The first half of the century, however, saw the primitive settlement of York blossom into the thriving town of Toronto. Readers of the *York Observer* of December 11th, 1820, were informed in an advertisement that because of the increase in population Mr E. Angell intended "to add to the practice of his office the business of House Surveyor and Architect, to lay out building estates, draw ground plans, sections and elevations, upon the most approved European and English customs." By the 1830's, many notices of interest today began to appear in Thomas Dalton's newspaper, the *Patriot*. In 1834, when "any gentleman with 2000 pounds to invest might hear of an eligible investment equal to 12½%, with the certainty of becoming more valuable," Mr J. G. Chewitt was appointed to the Surveyor-General's office. His Excellency the Lieutenant-Governor was pleased to appoint Mr John G. Howard, architect and civil engineer, as "Geometrical and Perspective Drawing Master" at Upper Canada College, and as Deputy Provincial Surveyor at 243 King Street, East, Toronto. This architect, trained in the London office of Ford and Gagen, and notable for designing the Bank of British North America and many other buildings, made the most generous gift the City of Toronto ever received, High Park, where his old home, Colborne Lodge, still stands together with a memorial to himself.

A contemporary of Howard's, Mr Thomas Young, architect and surveyor, had his office at 54 Hospital Street near York Street, and other names of interest include Mr William Hay who designed the Yorkville Town Hall in 1860; Mr William Kaufman, architect of the Rossin House at the south-east corner of York and King Street West, built in 1855; the brothers G. K. and E. Radford, pupils of Pugin, who won the competition for St. Paul's Church, Bloor Street East in 1859; Mr S. H. Townsend, a pupil of Storm, who designed many Rosedale houses; and Mr Thomas Fuller, born in 1823 and articled to an architect of Bath, who came to Toronto in 1857 and became a partner of Mr Chilion Jones. That same year the design of Fuller & Jones for the Parliament Buildings at Ottawa was accepted. A joint design by Mr Fuller and an American architect, Mr Augustus Laver, won the competition for the New York State Capitol at Albany. In 1881, Mr Fuller was appointed Chief Architect to the Dominion Government.

Outstanding among mid-century Ontario architects was Mr Kivas Tully, who came to Toronto from Ireland in 1844. Among his buildings in the city are the Custom House, the Bank of Montreal (1845), old Trinity College (1850-1), and an addition to the west side of Osgoode Hall. He also designed the Town Hall at St. Catharines, the Welland County Court House, Victoria Hall and St. Peter's Church in Cobourg, and the Anglican Church at Thorold. Born in 1820, he was active until 1898 and died in 1905.

Kivas Tully served as engineer to the Board of Harbour Commissioners, and many other architects held public office in this period, as the following list of Toronto city engineers demonstrates: 1834-52 and 1854 John G. Howard, 1853 William Thomas, 1855 William Kingsford, 1856 Thomas H. Harrison, 1857-8 Thomas Booth, 1859-60 Alfred Brunel, 1860-71



J. H. Bennett, 1871-5 Charles W. Johnson, 1875-76 Frank Shanly, and 1877 James Ashfield.

### The Architectural Guild, 1887-1898

There are in existence cryptic references to a "Canadian Institution of Architects" on the fly leaves of books presented to the Institution by one of its members, Mr E. J. Lennox, on February 7th, 1878; but it is probably safe to say that the first significant step toward professional unity in Canada was taken on October 3rd, 1887. On that day a meeting to inaugurate the "Architectural Guild" was held at the office of Mr W. G. Storm at 28 Toronto Street, Toronto. Those present were Messrs Edmund Burke, S. G. Curry, Frank Darling, A. R. Denison, N. B. Dick, Grant Helliwell, W. G. Storm, W. R. Strickland, and S. H. Townsend. The faded ink of the hand-written minute book records the following: "Mr S. G. Curry said that at a meeting held at Mr Storm's office a month ago in reference to the strikes in the building trade it was suggested that there ought to be a more friendly method of intercourse between the architects of the City of Toronto than existed and it had been decided to form a Club with that in view. It should be informal, a number of members agreeing to dine together fortnightly or monthly, to talk over matters of professional interest. An initiation fee of \$25.00 to be charged, and each architect joining to subscribe \$10.00 to a 'Guarantee Fund'."

On the 13th of October fifteen members of the club held the first dinner at the Rossin House (now the Prince George Hotel) and changed the name of the organization to "The Toronto Architectural League." Only nine members attended the second dinner, but the third, held at the invitation of Mr W. Sheard at the National Club, had an attendance of nineteen, and it was moved that each member giving notice of intention to attend should enclose \$1.00, the regular charge for dinner. The sixteen architects present at the fourth dinner, held in the St. Charles restaurant, Yonge Street, changed the name back to "The Architectural Guild of Toronto" and stated its objects as follows: to promote good fellowship by social intercourse; to discuss subjects of professional interest; to foster friendly criticism of one another's work; to secure better public recognition; and to raise standards of professional ethics. Any architect in actual practice in Toronto was eligible if elected by a majority of four to one. The annual fee was set at \$10.00.

At a series of meetings in 1888-9 a number of matters were discussed, most important of which was the proposal for the establishment of a Chair of Architecture at the University of Toronto. The Hon. C. W. Ross, the Minister of Education, offered to appoint (subject to a grant from the legislature) a Professor of Architecture, to enlarge the School of Practical Science Building, and to rename the School "The Ontario School of Engineering." The committee of the Guild headed by Mr Langley, however, expressed themselves as not being ready for so elaborate a scheme at the moment, though it is interesting to note that the Department of Architecture in the School of Practical Science was established in the following year, 1890, and is the oldest institution of its kind in the British Empire. The course of the discussion then changed to the possibility of incorporating the architects as a society or association and entrusting them with the power to examine candidates desiring to practice architecture. The Hon. Mr Ross offered to do all in his power to secure the necessary legislation. The architects who met with him were Messrs Dick, Burke, Darling, Langton and Strickland. The idea was favourably received by the Guild, and a committee was formed to bring the matter before the architects of the province.

The Guild concerned itself with several matters of recurring importance, notably the conditions under which competitions were to be held, the relations with the press and with local government, the terms of settlement of current strikes, and the controversy which proved to be recurrent with the Brick-makers' Association over the size and quality of bricks. The absence prior to 1890 of university training in architecture does not argue a lack of interest in the training of young architects, for in 1888 a book prize was provided for the student sending

in the best measured drawing of the entrance of a public building, and a committee was set up to report on the length of time for which students should serve and on general educational requirements. A year later three members of the Guild were appointed to meet the committee of the new Ontario Association of Artists to make arrangements for the formation of an art school, and \$100.00 was given toward its expenses. A letter of support was sent by the Guild to the editor of the *Canadian Architect and Builder*. The meetings were not entirely devoted to business, however, for we read that a summer meeting in 1890 was held at Lorne Park where the host, Mr Edmund Burke, served lemonade and cake to all present.

With the foundation of the Ontario Association of Architects in 1889 and its incorporation in 1890, the importance of the Guild diminished. Poor attendance at meetings was a problem from 1891, and the death in 1892 of Mr W. G. Storm removed one "whose counsel and genial companionship" had contributed greatly to the success of the Guild "of which he may be said to have been the founder." Lectures by members and visitors occupied the Guild — that and the division among the members of \$400 according to a plan prepared by an "expert accountant." The remaining \$400 of the Guild's funds were set aside in 1894 on the motion of Mr Darling, and, in 1898, became the basis of the present Toronto Architectural Guild Prize fund, which provides the Guild Medals for proficiency in architecture at the University of Toronto.

Mr W. A. Langton expressed the opinion at the meeting of October 6th, 1896, that as there was little likelihood of the Guild's having any function in future other than promoting good fellowship, they should consider disbanding it, especially since it absorbed the interest of some of the best architects in Toronto, to the serious loss of the new OAA. The Guild was not disbanded until 1898 when its successor, the Toronto Chapter of the OAA, was operating on a sound and satisfactory basis.

The survivors of the Guild met at a dinner at the National Club on March 27th, 1916. Those present were: Messrs Frank Darling, W. R. Gregg, Edmund Burke, R. J. Edwards, George W. Gouinlock, Grant Helliwell, W. A. Langton, Commander Law, E. J. Lennox, S. H. Townsend, A. F. Wickson, S. G. Curry and A. R. Denison. They were able to congratulate Mr Darling on his being awarded the Royal Gold Medal for the Promotion of Architecture at the nomination of the Royal Institute of British Architects.

### Architectural Draughtsmen's Club, 1886-9

The Minute Book of the Architectural Draughtsmen's Club provides a record of an association which existed from December 23rd, 1886, to January 7th, 1889, for the benefit of draughtsmen and students. The fees were modest, the former paying \$3.00, the latter \$2.00 per annum. After the first meeting, which was held in the offices of Messrs Langley and Burke, Toronto Street, Toronto, the subsequent weekly meetings took place in the lecture room of the Canadian Institute Building on Richmond Street, with an average attendance of about 14. Shortly after organization this club affiliated with the Canadian Institute and changed its name to the Architectural Section of the Canadian Institute.

Several architects spoke at its meetings on such subjects as uses and abuses of the Romanesque, the best style for Canada, and hints to young architects; and on such constructional details as columns, wood floors, arches, foundations, carpentry, and plumbing. A highlight was a lecture by Mr J. W. Gray on the Doric Temple in its religious, artistic, and constructional aspects.

The first officers included Mr Henry Steele, president, Mr Henry Simpson, secretary, and Messrs W. L. Symons, A. Frank Wickson, and C. D. Lennox. Among the members were Messrs Charles Langley, John Horwood, J. P. Hynes, J. Francis Brown, G. T. Gouldstone, Henry Sproatt, A. H. Gregg, C. F. Wagner, and George King. After several of the names in the attendance register occur notes such as "gone to Boston," "gone to New York," and "turned architect."



The Toronto  
Architectural Guild, 1888



R. J. Edwards Wm. R. Gregg John Gemmell H. J. Webster  
Edmund Burke W. A. Langton Hy Langley H. B. Gordon  
W. G. Storm S. G. Curry N. B. Dick James Smith

#### Founding of the Association, 1889

Having finished the history of the Architectural Guild, which dissolved in 1898, we must now turn back to 1889, the year which saw the birth of the Ontario Association of Architects. It may be interesting at the outset to glance at a few expressions of opinion in architectural magazines of the period. "The long winters," wrote an architectural correspondent in 1888, "make the building season a busy one, and because the summer is short, the workmen do their worst and are always striking. If it is the bricklayers one season, it is the carpenters the next and it is the carpenters' turn this year. Wages are very high, 33 cents an hour for bricklayers, the carpenters getting 25 cents and wanting 27 cents, with one hour a day less." Again, "It is satisfactory to note that there is some attempt at association of architects now being made in Toronto. The profession is apparently in a far more healthy condition in Toronto than elsewhere in Canada. This year, St. Alban's Cathedral, the City Hall, and the Provincial Parliament Buildings are all under construction." Toronto, with its Architectural Guild and Architectural Draughtsmen's Association, seemed to be taking the lead in a trend towards organization, and there was general feeling in Ontario that there should be "some kind of amalgamation of the profession."

Those present at the preliminary meeting of the Ontario Association of Architects on March 21st, 1889, at the Queen's Hotel, Toronto, would have heard it proposed that Mr Durand be elected *pro tem*. Chairman and Mr Langton Secretary, that the architects form themselves into an Association of Architects, and that the undersigned architects, practising in Ontario, agree to become members of this organization. Sixty-two names, many of them well remembered, appeared in the list. The meeting proceeded to consider the draft constitution, including this section stating the objects of the Association: "To unite in fellowship the architects of the Province of Ontario to promote the artistic, scientific and practical efficiency of the profession and to cultivate and encourage the study of kindred arts, and to obtain legislation by which a standard of professional knowledge and experience will be hereafter required of all persons practising the profession." An election of officers was then held, and W. G. Storm was elected first President. At the Board meeting on October 22nd, 1889, Mr Storm introduced a draft of the Act of Incorporation as prepared by his committee, and it was discussed clause by clause. After some changes had been made, the Board approved it and had a copy sent to the Solicitor in order that he might check it over. Mr Burke suggested employing some good writer to defend the Act in event of any attack being made upon it in the public press, and the matter was left to the Toronto executive

with power to incur a reasonable expense. An interesting item was the clause which read: "No unregistered person shall hold any public office requiring him to approve, examine, pass or prepare plans of any building." The Association condemned the practice of advertising on conspicuous signs on new buildings, as being beneath the dignity of the profession. However, no exception was taken to an architect's attaching his name in a modest manner.

A register of membership was kept from the year of the Association's incorporation by Act of the Legislature, and between August 13th, 1890, and June 11th, 1935, no fewer than 481 architects were admitted to membership, the first being William G. Storm, RCA, and the last Anthony Patrick Cawthra Adamson, B.A. (Cantab.). Each one promised and agreed, in the words of the old register, "not to accept any trade or other discounts, illicit or surreptitious commissions or allowances."

The old hand-written page recording the 154 original members of the OAA in 1890 contains names from all corners of the province. There are Balfour from Hamilton, Day of Guelph, Bell of St. Thomas, Kennedy of Barrie, Forster of Owen Sound, Post of Whitby, Cuthbertson of Woodstock, Watts of Ottawa, Duck of Ridgetown, Morris of Pembroke, Arnoldi of Ottawa, Newlands of Kingston, Allan of Brockville, and Duffus of Lindsay. The Toronto names include, among others, Storm, Curry, Gregg, Gouinlock, Lennox, Langley, Howard, Wickson, Dick, Symons and Sheard.

#### Early Years of the Association

One interesting old document from the early history of the Association is the menu for the Annual Dinner in 1891. The members were offered *hors d'œuvres*, anchovies, olives, salted almonds, cream of English pea soup, *consommé à la Macedoine*, boiled cream salmon, lobster sauce, chicken patties, sweetbreads, leg of mutton, caper sauce, mashed potatoes, mashed turnips, roast turkey, cranberry sauce, ribs of beef, Yorkshire pudding, tomatoes, corn, and Roman punch. After that, one would be ready to sit down and design the Parliament Buildings in Queen's Park.

And while on the subject of the Provincial Parliament Buildings, we might recall the revealing story of their design as told by Mr Eric Arthur in the *Mail & Empire* of 1934.

"It appears that a competition was decided upon for a building to cost not more than \$500,000. The Premier appointed the following judges: Hon. Alex MacKenzie, who was in the stone business; Mr W. G. Storm, the founder of the OAA; and a Mr Waite. Mr Waite was an Englishman in practice in



Buffalo. The story goes that he was a blacksmith who, on a Bank Holiday at Blackpool, had his head read by a phrenologist, who advised him to be an architect. We do know he had great social gifts and was an experienced poker player. The result of the competition upon which our architects were engaged for some months was that Messrs Gordon and Helliwell were placed first; Smith and Gemmel, second; and Darling and Curry, third. Prices were obtained on the winning designs which were found to cost between five and six hundred thousand dollars. The Government was alarmed that their estimate had been exceeded even by 10%, and the matter was shelved. In the meantime Mr Waite was endearing himself to the powers in Queen's Park, and, 'Judge and all' as he was, prepared a plan which seemed to the Legislature the very embodiment of their dreams. His plan finally took form in 1892, as the present noble edifice erected at a cost of \$1,227,963. In his spare moments, Mr Waite designed the old head office of the Bank of Commerce and the Canada Life Assurance Company on King Street West, all of them unusual, but substantial monuments to a man's charm and skill at poker."

The new Association first duplicated and then continued some of the social activities and educational work of the old Guild. As early as April, 1891, a committee of Toronto members met to select books for the library of the Association. The hand of the Goth is evident in the selection of Pugin's *True Principles of Gothic Architecture*, Viollet le Duc's *Habitations of Men in All Ages*, Parker's *Introduction to Gothic Architecture*, and Paley's *Gothic Mouldings*; but later in the decade the library acquired copies of those three cornerstones of architectural knowledge, Mitchell's *Building Construction* (1888), Banister Fletcher's *History of Architecture* (1896), and Kidder's *Architects' and Builders' Handbook* (1884), which, like Charley's Aunt, are still running. Lectures, some of them illustrated by lantern slides, were given on subjects ranging from the Chicago World's Fair to "the weathering of building stone," and "estimating the cost of buildings from calculation of their cubical contents." Messrs Darling, Townsend and Gregg undertook to criticise examples of domestic architecture in Toronto with the aid of Magic Lantern Slides, but a few weeks later the project was abandoned in favour of two luncheons at the School of Practical Science.

Most important, however, of the Association's activities in this period were its relations with the Provincial Government and the setting of examinations in architecture.

At the May meeting of 1892 the committee appointed by the Council to obtain a change in the Architects' Act — the striking out of the word "Registered" before the word "Architect" — reported that it was under consideration by the Government but that it was considered inopportune to bring the matter before the House, the Surveyors' Bill having met with considerable opposition. The Hon. Mr Ross expressed belief that very little of this opposition would persist if a similar measure then before the Legislature in the State of New York were passed. A year later, the legislative committee, consisting of Messrs Dick, Townsend, Burke, and Darling met several members of the Cabinet in the Parliament Buildings and Sir Oliver Mowat explained that opposition to close corporations was now "in the air" and the House was in such a state of panic on the subject that it was not prepared to discriminate. He advised the withdrawal of the Registration Bill, and to this the committee agreed, arranging through the Council for the printing of 1000 copies of a statement explaining the whole matter. Opposition to the Bill continued, mainly from the Trades and Labour Council and from some Liberal members who were averse to giving power to corporations. The point of view of the Association was stated at the meeting of 1897 by Mr Curry who pointed out that the old Registration Act had failed to protect the public because "when they desire the services of an architect, it makes no difference so far as they can see whether he is registered or not, and so the most incompetent person, being at liberty to call himself an architect, is just as capable in the eyes of the public as the registered man." The Association had to wait until 1931 before it saw

its conviction of professional dignity and responsibility embodied in the statutes of the province.

The Association's other main concern was with the examination of prospective architects. The record of OAA examinations from 1892 to 1909 shows the care with which the marking of the papers was done. The first Board of Examiners consisted of R. W. Gambier Bousfield, C. H. C. Wright, E. H. Burke and S. H. Townsend. Equally interesting are the names of the persons being examined, for there we find the youthful J. P. Hynes, Eden Smith, J. J. Woolnough and A. H. Gregg, passing with flying colours. As the years pass in review the names become more and more familiar, until in the list for 1909 appear several who are still practising today.

The first meeting of 1900 was attended by a deputation from the Architectural Eighteen Club, an association of which we shall be hearing more; and criticisms of the past work of the OAA were heard. The Eighteen Club favoured a scheme of education which would include, in addition to University Matriculation, five years in an architect's office, a three year scientific course, a four year course in design, and studio work amounting to two months per year. The committee suggested ten years office experience before an applicant be admitted to membership, and these stiff standards met with general approval. It may be noted here that a course in architecture had been started in the School of Practical Science. Mr C. E. Langley, after a year occupied with general engineering subjects, began the study of architecture in the session of 1890-1, Messrs C. H. C. Wright and Cesar Marani being among his instructors. He became, in 1892, the first graduate in architecture from the University of Toronto.

At a meeting in 1892 Mr Curry asked Mr Hutchison of the Province of Quebec Association of Architects what could be done to bring their two Associations together. Mr Hutchison replied that the PQAA depended on the success of the OAA since it had followed the lead of the OAA in obtaining its charter and the Quebec Government was evidently indisposed to go beyond the precedent of the Government of Ontario. Mr Cliff, the Secretary of the PQAA, spoke of the desirability of forming a Dominion Association. This remained a goal for both organizations until the formation of the Royal Architectural Institute of Canada in 1907.

The present Toronto Planning Board might well feel that it could claim to have started on January 16th, 1896, when the OAA Convention heard the report of the "Committee on Civic Adornment," given by the Chairman, Mr M. B. Aylsworth. Said he: "Having at heart the aesthetic education of the Canadian people and recognizing the beneficial influence of artistic surroundings, we suggest the following objects as practical questions in Toronto: extension of College Avenue down to the Union Station; larger open spaces at prominent street corners, with their ultimate adornment; regulating the erection of buildings; laying-out drives and parks; erection of monuments to prominent Canadians; establishment of museums and art galleries; improvement of the Toronto Island; and reservation of certain streets for better class residences.

That OAA members were keen to extend their professional activities is shown by the Toronto *Globe* of May, 1893, which contains a line drawing of the front elevation of the Victoria, B.C., Legislative Buildings, submitted in competition by Mr J. Francis Brown. It was one of the five awarded an honorarium of \$750; the other winners being from Victoria, Vancouver, Chicago and Boston. The estimated cost of \$522,814.80 was based on a rate of 30 cents per cubic foot.

#### Architectural Eighteen Club, 1899-1908

It is necessary to break away once again from the history of the OAA to interject an account of a group known as the Architectural Eighteen Club. This club was founded in 1899 as the Toronto Architectural Club, but before it had been in existence a year the title was changed to the Toronto Architectural Eighteen Club.

From Mr J. P. Hynes, its first Secretary, were obtained these details of the reason for its formation. Shortly after its in-



corporation the OAA undertook to hold examinations to qualify those who had not been admitted as practising architects by the Act, for admission to membership in the Association. About thirty architects who had just commenced practice sat for these examinations. Of these, a number were notified that they had been successful and were eligible for membership. However, Mr McCallum, a pupil in the office of Mr E. J. Lennox, was not so notified. Mr McCallum and Mr Lennox were dissatisfied, and Mr McCallum entered suit against the OAA to show cause why he had not been permitted to become a member. In the court investigation it became evident that the successful candidates were not selected according to the marks they had attained, some with low marks being approved and some with high marks not. The Association's explanation to the court was that some were younger men who could afford to take more years to qualify.

The result of this was that the architectural students lost all confidence in the OAA and from then on ignored it. At a subsequent annual meeting of the OAA a number of those thought fit were invited to attend to discuss the situation, but this accentuated rather than harmonized the differences, and the younger men withdrew with some resentment.

The younger men met at a luncheon and decided to form a junior architects' organization. About a dozen continued to meet for about a year without any formal organization. About this time the Architectural League of America was inaugurated, and a former associate of Mr J. P. Hynes wrote suggesting that the Toronto club become affiliated with the Architectural League of America. This they agreed to do, and in order that they might not be accused by the OAA of trying to hold themselves out as representing the architectural profession in Toronto, the title, the Toronto Architectural Eighteen Club, was adopted and the membership was restricted to that figure. It was claimed that whereas the emphasis of the OAA was on legislation, the emphasis of the Eighteen Club was on education. The Eighteen Club held annual exhibitions and the 148 page catalogue in 1902 illustrates buildings designed by the members. It also records the names of Canadian architects in all the provinces.

The Eighteen Club requested President Robert Falconer of the University of Toronto to give it a hearing on the matter of legislation and education. The President's reply was an invitation to the club to send representatives to a meeting of the University Senate at which OAA representatives would attend. The Senate meeting was presided over by Sir Charles Moss, then Chancellor of the University. Messrs Burke, Gordon and Mackenzie represented the Association, and Messrs Eden Smith, J. C. B. Horwood and J. P. Hynes represented the Eighteen Club. The Eighteen Club wished the University to hold examinations in architecture for students in the offices of practising architects, without requiring them to enter the course in architecture at the University. They did not encourage their students to attend University, believing that the course then offered did not fit them for the profession. President Falconer took the representations very seriously and organized a course in which eighteen professors participated. It was not until 1908, however, that the OAA and Eighteen Club reconciled their differences and the latter disbanded.

#### The OAA, 1900-1918

But we must return to the story of the OAA. The membership fees in 1900 were rather involved. Toronto resident members paid \$5.00, but if in practice for less than five years, only \$3.00. Out-of-town members paid \$3.00, and if in practice less than five years, \$2.00. There was an entrance fee of \$15.00 which included the annual fee for the first year. We note that C. H. C. Wright paid his \$15.00 registration fee on March 26, 1900, and that Mr J. A. Pearson paid his on April 11th, 1901. How a portion of this money was spent we may gauge from an annual report listing the furnishings of the office: there were a Morris chair, a velvet cushion, a Japanese rug, a fixed seat (probably for visitors), Michelangelo's "Moses" and two cuspids. The whole was valued at \$254.41.

The educational efforts of the Association continued, and in 1903 it was decided to form a Joint Committee of three members each from the OAA and the Eighteen Club to arrange for classes in mathematics and design. The general question of education is discussed as follows by Mr H. B. Gordon in his presidential address of 1909: "As superior education and general culture become more common, architects will require a more extended education if they are to occupy their proper place in society and uphold the status of the profession. The value of the scientific part of architectural education appeals to all men. Building operations are becoming more complex and the demand for scientifically trained men to direct the work is apparent. But architects are bound not only to design buildings that will not fall down. The health, comfort and convenience of the public are largely in the hands of the architects. The architect has yet a higher duty; to plan, proportion and decorate his buildings to elevate the taste of the community." Present at this meeting were three distinguished visitors — Dr Falconer, President of the University of Toronto, Dr Ellis, Dean of the Faculty of Applied Science, and Mr Bell-Smith, President of the Ontario Society of Artists.

"We are proud of Jarvis Street but do not want humble imitations of it all over the city." That line, from an address by Mr W. A. Langton, shows how time's fell hand can deface the prouder monuments. It also shows the continuing interest of the Association in civic affairs. The OAA in 1903 joined the newly formed Canadian League for Civic Improvement, and in the following year Dr Sheard, the medical health officer invited the Toronto Chapter to appoint a committee to go over the plumbing by-laws. A "Plan for Improvements to Toronto" was prepared in 1906 by Mr Langton. It included "a solution of the waterfront, circumbient line of parkways, and direct lines of travel suitable to a city the size of Toronto." "Plan making," said Mr Langton, "is in the air. We must not be left too far behind."

Early in 1910 a deputation of the OAA spoke to the Rt. Hon. Sir Wilfred Laurier regarding the appointment of architects for new public buildings; and the convention held in Ottawa in the following year went on record as expressing its appreciation of the fact that measures were being taken to add to the dignity and beauty of Ottawa as the capital city, and its recognition of the necessity of coordinating the several works in progress in view of the criticism of certain eminent landscape architects and town planners. Since the greatest heritage that could be handed down to the Ottawa of the future would be a well-planned city, it was recommended that the Government appoint an advisory committee on planning.

About the middle of June, 1913, the Government published details of an important competition for a group of departmental buildings to cover the site now occupied by the new Department of Justice Building and the Confederation Building in Ottawa. The idea was for a large central square flanked by Wellington Street on one side and three governmental buildings on the other three sides, all to be in one style of architecture. Believing that the Government meant to carry out the terms of the competition, the OAA sent a letter to the Rt. Hon. R. L. Borden, the Prime Minister, expressing its approval of what looked like a monumental scheme. Unhappily, this fine program was destined to be botched by the tardy hand of time.

This was a period of expansion. The Ottawa Chapter was organized in 1906, Mr J. W. H. Watts being the first president, and the sphere of influence of the OAA extended wider yet and wider as architects from Guelph, Kenora and Stratford were elected members. As time went on, other Chapters were to be formed in the larger cities of the province — Hamilton in 1913, London in 1915, and Windsor in 1921. A great step forward was taken on August 19th, 1907, with the founding of the Institute of Architects of Canada. It was incorporated in the following year under the name of the Architectural Institute of Canada and was granted permission to adopt the prefix "Royal" on June 2nd, 1909.

The committee of the OAA on affiliation with the RAIC re-



ported that it had made the following suggestions: (1) That the Dominion Institute should consist of provincial associations properly organized; (2) that membership be limited to those passing a provincial examination similar to that held by the OAA or by the RIBA; (3) that membership in a provincial association should constitute membership in the dominion association; and (4) that the charter of the RAIC be amended accordingly.

Throughout this period the Engineers' Club was still being used as headquarters, and there are evidences in the minutes of delicate negotiations between the two organizations: on one occasion the OAA secured use of the lavatory in exchange for permitting the engineers to make changes in the club room. Hopes were raised somewhat later when the Engineers' Club made plans to move to new premises on University Avenue and the owners offered to rent the old premises on the top floor of 96 King Street West to the OAA for \$60.00 per month. The OAA accepted the offer, but the engineers decided to remain where they were, and so the old arrangements continued unchanged.

The July 1914 Council Meeting proceeded in complete innocence of the approaching war, and subjects like bank charges on cheques, arrangements for an architectural exhibition, the printing of 100 lithographed membership certificates, and authorization of a payment of \$2.75 to the *Monetary Times*, occupied the members, but the next month saw the impact of war; the first item being the request of Mr Walter Stewart that he be excused from the Council on account of military duties. Mr Stewart was the first Ontario architect to be killed in action.

The 28th Annual Convention was held in September and the usual reports of committees were received. The Treasurer had a balance of \$1,972.76, 15 new members and 5 associates were admitted during the year, bringing the membership up to 172; an agreement was entered into between University of Toronto students and the Society of Beaux-Arts Architects in New York; a complete library catalogue was printed, and the new contract forms were in the hands of the printers. Owing to the war, however, it was decided that the annual banquet would have to be cancelled.

The effect of the war now began to be felt. In November, the Society of Antiquarians of Montreal requested the OAA to pass a resolution of protest against the destruction of Rheims, which was done. A letter was read from Lt. Col. Vaux Chadwick requesting that the fees of members serving overseas be remitted. It having been noted that a "Build Now" campaign was being run in the U.S.A., it was suggested that a similar move to promote building might be made here, but Mr Wickson reported that the mortgage lending companies would not go into any "build now" proposition. It was then questioned whether in view of the war and the depression in the building trades any convention should be held in 1915, and after circularizing the membership it was decided to abandon the annual meeting. Mr Victor D. Horsburgh suggested that the cost saved be subscribed to war funds.

#### The OAA, 1919-1931

At a meeting in March, 1919, Mr J. P. Hynes recommended that a committee of the OAA co-operate with the Ontario Association of Artists and the Graphic Arts Club to act in an advisory capacity with regard to proposed war memorials. He also reported having met with Sir Robert Falconer to discuss the course of instruction in architecture. Changes in the architectural course at the University of Toronto were in the air, and Mr C. H. C. Wright outlined the qualifications for a new Professor of Architecture and placed before the Council a proposal to change the name of the Department of Architecture to the School of Architecture and to change "Instructor" to "Professor." This was approved by the Council, and Mr Adrian Berrington was appointed on the retirement of Mr A. W. McConnell. On June 20th, 1920, the Council attended Convocation at the University when the degree of LL.D. was conferred on Mr Henry Sproatt.

At the April 1923 Council meeting of the OAA a report of a committee of University graduates, members of the Toronto Chapter, was read. A Faculty of Fine Arts at the University of Toronto was proposed. It was felt that the recent death of Professor Berrington lent urgency to the matter. The meeting re-affirmed representations made to the University in November, 1918, recommending that a graduate of the Beaux-Arts be appointed instructor in design in the University's Department of Architecture. Not, perhaps, in keeping with these wishes of the Association, as expressed in the minutes, was the appointment of Mr Eric Arthur of the University of Liverpool as Professor of Architectural Design.

The report of the committee on fine arts, of which Mr J. H. Craig was chairman and Mr Martin Baldwin secretary, gave an outline of the work of the proposed faculty. It was to be composed of departments of painting, sculpture, industrial art and architecture. Architecture was to be the dominant department of the new faculty. The teaching staff would be drawn from various departments. Professor C. H. C. Wright stated that he himself had been approached as a possible head for the new department. At the second meeting, at which Professor Wright was not present, it was recommended that the administration of the Department of Architecture become the nucleus of the new administration, and during the discussion Mr Hynes recounted in detail the part played by himself and his colleagues in endeavouring to improve the course in architecture. He credited Mr Reid of the College of Art with the inception of the idea of forming a Faculty of Fine Art, but Mr Mackenzie Waters pointed out that as early as 1912, Professor Wright had spoken of this as a desirable objective.

The postwar years brought new difficulties with them, and in 1923 the Council received a letter from the Ottawa Chapter complaining that the annual fee of \$25.00 was too high and suggesting \$15.00 as ample. "There is a feeling that the Council is losing sight of the practical side of the matter, which is that as a body of professional business men, the majority of whom are dependent on the income from their profession for their livelihood, the Association should stand first of all for the protection of professional interests." They felt also that they should receive a copy of the annual balance sheet and while on the subject they pointed out a grant of \$300.00 to the Toronto Chapter and asked if — and why — the Toronto Chapter was being maintained out of general funds. They felt that the Ottawa Chapter was not being kept sufficiently informed of the Association's activities and complained that no Ottawa man was on the Council, though one member in eight of the OAA belonged to the Ottawa Chapter. They complained finally of the inroads being made on private practice by members of the Civil Service.

In the past, examinations for the RIBA had been held in Canada, but on June 10th, 1922, the Council sent a letter to Mr Ian MacAlister, the Secretary of the RIBA, stating that their feeling was that the continuance of this practice was not in the best interests of the Association's educational policy. Relations between the two organizations, however, remained good, and in 1930 the RIBA gave recognition to the course in architecture at the University of Toronto.

The question of the use of the letters "RAIC" was raised at the February 1925 meeting, the Council expressing sympathy with the idea, yet feeling that the encouragement of the use of the letters "RAIC" should in no way discourage the use of the term "Registered Architect," which was recognized to be the chief safeguard of the profession against interlopers and quacks.

It was decided at the last meeting of 1926 that the library of books and architectural photographs, though still remaining the property of the Association, should be placed in the library of the School of Architecture where they would be more readily accessible to members and students. A further proof of the Association's concern for students of architecture was the establishment in the following year of the Ontario Association of Architects' Scholarship at the University, an annual award of \$100.00 to the student in the second year in the Department



of Architecture obtaining highest honour standing in architectural design. Previously, in 1925, the President had been directed to write to each student of architecture on graduation a letter worded as follows: "The members of the Council have asked me to send you their good wishes for a happy and prosperous career in the practice of the profession you have chosen and to let you know that any and all of us are ready to give you the benefit of our advice and experience if at any time you feel we can help you. Enclosed you will find a copy of the 'Professional Rules' of this organization. This code of ethics is based on the experience of generations of architects throughout the English-speaking world and is a sound guide for an architect in his professional conduct and his dealings with his fellow men." It was signed by the President, John A. Pearson.

Under the heading of "Town Planning" a resolution was introduced in 1927 by Mr F. H. Marani calling on the Provincial Department of Public Highways to consider ways and means of preventing the spoliation of the natural beauty of our highways by unsightly refreshment stands and filling stations.

On September 5th, 1925, the Council Members were presented with a copy of the Act to Amend the Architects' Act (15 George V, 1925), and this opened discussion of what was to prove to be the major concern of the following ten years.

The outstanding accomplishment of 1927 was the progress made by the Legislative Committee in bringing the Architects' Bill forward. This was largely due to the untiring efforts of the chairman of the Legislative Committee, Mr J. P. Hynes, and the members of his committee. The foremost object of the Bill was to protect the public against the so-called architect-builder, who, by using the title "architect" misrepresented his legal relation to his client.

The secretary of the Builders Exchange and Construction Industries reported that the Mason Contractors' Association had passed a resolution extending their hearty support to the Architects' Bill. The Attorney-General, Col. Price, suggested that the draft of the Architects' Bill be got ready.

Delays by the Government kept the Bill still pending in the autumn of 1930, and Mr J. P. Hynes protested against the way the situation was being handled. Two important clauses in the proposed Bill which helped to allay opposition were: "This shall not prevent any person from drawing plans or supervising the construction of a building, but it does prevent such a person calling himself an architect, unless registered under the Act." "Any person of good character, who has styled himself architect, prepared plans and supervised building construction for one year prior to July 1, 1931, shall be eligible for registration, without examination." The Legislative Committee of the OAA was authorized to spend an amount not in excess of \$1,500.00 for publicity in connection with the proposed Bill.

Mr J. P. Hynes has supplied some notes on this important issue and their inclusion gives an "on the spot" account of what actually happened.

"Before the 1931 Act was passed, E. C. Drury was the Premier and representatives of the Association discussed with him closed legislation for the profession. Mr Drury 'pooh pooh'd' the idea. The OAA representatives had prepared quite a speech which pointed out that it was necessary to conserve the field of architectural practice in Ontario for those men who were being educated in Ontario as architects. The University of Toronto was spending \$100,000 a year to provide architectural education for students and the graduates were being found in Illinois and New York, while in Ontario many major buildings were in the hands of American architects. When this was pointed out to Mr Drury, he became interested but said that the matter could not be considered at that session. He suggested that it be held in abeyance until the next year. The next year, when the new Premier, Mr Howard Ferguson, was approached, he said that his Government considered it poor policy to sponsor such legislation during the first session of its term. Mr Ferguson was ill the following year, and his deputy, because of the increased work placed upon him, requested that the matter be postponed again. Representatives went to Mr Ferguson at the following session and this time were given the

assistance of a law clerk in drafting the proposed legislation. The law clerk, Mr Middleton, handed to the OAA committee three little booklets containing three other acts and said: "I am instructed by the Premier to help you to draft an Act provided you don't ask for anything more than these people have in the way of privileged legislation."

"The Act (2 George V, 1931) was passed without any difficulty under the premiership of the Hon. George S. Henry. This was probably due to the fact that Mr Craig, who was then President of the Association, circularized every architect in the province, urging that each of them approach his respective Member of the Legislature and explain the provisions of the Bill. In addition to this, Mr George Oakley, MLA, greatly facilitated the passing of the legislation by canvassing each member of the Government."

### The Hungry Thirties

The effects of the depression were felt from the early thirties, and numerous attempts were made to assist unemployed draughtsmen. The Architectural Relief Committee agreed to arrange for a Beaux-Arts Ball at the Royal York Hotel on April 18th, 1933, and the anticipated attendance of 3000 was fully realized. For days afterwards lost architects were being returned to anxious families by the city police. One unforgettable moment came at 4 A.M. of the "morning after" when four stalwart architects "carried out the body" of one of the heads of the committee for arrangements and placed him in a waiting cab.

In June 1934, Professor C. H. C. Wright retired after forty-four years of service on the staff of the University, and was succeeded by Professor H. H. Madill as head of the School of Architecture.

The long struggle for the effective regulation of the practice of architecture continued. With the passing of the Act in 1931, a Registration Board was established for admitting of members and drafting of regulations pursuant to the Act. Mr John A. Pearson was elected chairman, Mr J. P. Hynes, secretary, and the solicitor, Mr A. L. Fleming, who had drafted the Act, attended all regular meetings. But it was not until June 30th, 1935, that all architects in the province were admitted to membership in the OAA. At this time the Council consisted of Murray Brown, President, E. L. Horwood, Lester B. Husband, George Y. Masson and A. S. Mathers. The original members of the architects' Registration Board continued as the members of the Registration Board of the OAA, namely, John A. Pearson, Chairman, C. J. Burritt, James H. Craig, W. B. Riddell and C. H. C. Wright. The list of members in good standing of the Association as of June 30th, 1935, was recorded and contained four hundred and fifty-nine names. At last the struggle of the profession to control its own destinies had been capped with success.

In order to get a proper picture of what had occurred, one should realize that many architects registered under the Architects' Act of 1931 had not been members of the OAA. This state of affairs required the establishment of the architects' Registration Board, to be responsible not only for the registration of those permitted to practise but also for the framing the regulations under the Act which govern the practice of architecture in Ontario and matters affecting professional ethics and discipline. When the 1935 Act was passed, it was decided that the Registration Board should carry on as the "Registration Board of the Ontario Association of Architects." Under the Act all architects registered by the Board were admitted to membership in the Association.

The new status of the Association brought with it new responsibilities and few members realize the tremendous amount of work done from that time forth by the Council, Registration Board and office staff. The records are full of countless cases where the rights of members have been protected by tireless investigation and the many attempts by outsiders to infringe upon the professional field have been duly and firmly dealt with.

It may be noted that the Association gave encouragement to



the efforts of a related profession to gain similar recognition of status: the OAA agreed to support the Professional Engineers' Bill on condition that a clause be inserted to protect the right of an architect to perform any services undertaken as an architect. To this the engineers agreed. Later during the war years many points of mutual interest arose between the Association and the Association of Professional Engineers, mostly concerning their respective fields of service and it was decided to form a joint committee with Major H. Barry Watson and Mr A. H. Harkness representing the engineers and Messrs W. N. Moorhouse, A. S. Mathers and B. R. Coon representing the architects.

The federal Government was approached on several matters during this period. Fees for work done by private members on government buildings were reviewed, and an objection was registered to the undertaking of private work by architects employed by the Government. It was also requested that persons appointed to architectural positions by the Government should have the legal status of architects. The most important aspect of the relations between the OAA and the Government, however, was the matter of housing.

Government housing came under review from time to time in this period, and in 1937 it was decided to forward a letter to the RAIC recommending that loans under the Housing Act be widened in scope to provide for alteration and rehabilitation of houses. The Government was also urged to appoint the Economic Council called for under the Act of 1935 and to have the whole matter of housing submitted to it for investigation. The Deputy Minister of Finance, Dr W. C. Clark, in his reply suggested that architects might help the housing administration by providing plans for small houses. Acting on this proposal the Association at a later date published a brochure entitled *When you build a house*. Somewhat later, Mr F. W. Nicolls, Director of Housing for the Department of Finance, asked more specifically for suggestions with respect to designs for houses in the \$3000.00-\$4000.00 class. The Council promised to consider the matter, and Mr A. J. Hazelgrove was requested to report on what might be done. Similarly, on the provincial level, the Government of Ontario offered prizes for designs of low-cost houses, and a competition was sponsored by the Association. As a result of all these efforts a satisfactory arrangement was made for the preparation and sale of low-cost house plans, and many houses were built under the National Housing Act.

The question of fees for plans under the Housing Act arose at the Annual Meeting of 1939, and Mr Raymond Card was appointed chairman of a committee to look into the matter. As a result a revision of the Schedule of Charges was recommended by which the fee for the plan of a house costing up to \$5000.00, if built under the NHA, would be \$50. It was later decided not to adopt this proposal, and the matter was dropped.

### The Second World War Years

Once more the outbreak of war disrupted the steady progress of the profession, and the Council decided to postpone the Golden Jubilee Celebration of the OAA, which had been set for October 6th, 1939. No record of the OAA would be complete without a proud mention of its many members who served Canada during the war, both in the armed services — where many attained high rank and honours in the field — and in the technical and administrative services, especially of the Department of Munitions and Supply. An outstanding event in the housing emergency caused by the war was the appointment of Mr W. L. Somerville as a director of the Crown Company "Wartime Housing Limited," which over the war years erected several thousand houses in munition centres.

Some milestones in the history of the Association should not be overlooked. The last event of 1931 was the election of Miss

Alexandra Biriukova as the first woman member of the OAA. In June, 1932, the degree of Doctor of Architecture was conferred on Mr John A. Pearson, the first architect in Canada to receive this honor from the University of Toronto. Dr Pearson, then chairman of the Registration Board, died on June 11th, 1940, Mr A. J. Hazelgrove's tribute summed up the feelings of the Association: "The work of Dr Pearson, his labours for the advancement of the profession, remain as an enduring memorial to a life well lived and as his title to eternal rest."

### The Post-War Years

The return of ex-service men and the desire for a suitable method of training draughtsmen led to the establishment of a School of Architectural Draughting at the Training and Re-establishment Institute, Toronto, Mr D. G. W. McRae being appointed Supervisor. Through its three years of operation it has proved of great and increasing value, and its work is being continued under the Ryerson Institute of Technology.

The Association has since its foundation followed town planning movements closely, and when in 1940 Mr A. S. Mathers reported that several municipalities were considering the appointment of commissions, the Council named him and Mr Somerville as a committee on town planning to watch this new development. Mr P. A. Deacon, the convenor of the town planning and housing committee for 1945, was congratulated on his work in connection with the draft of the proposed provincial legislation on planning and housing, legislation which was to mark a decided step forward in this work in the province.

One of the first committees set up by Mr W. G. Storm in the naughty nineties was asked to look into the quality of bricks, and it is amusing to note that in 1945 it was necessary to appoint another committee to investigate what Ruskin called "that delicious morsel," Messrs Marani, Arthur, and Shore being the members:

*We thank the gods for all their aid,  
Who brought our barque from Storm to Shore,  
For unity, from chaos made,  
Though size of bricks we still deplore.*

The last years of the forties found the Ontario Association of Architects flourishing as never before. Its representatives sit on the boards of the Toronto Art Gallery, the Canadian National Exhibition, the Ontario College of Art, and the Senate of the University of Toronto; and its annual conventions are important gatherings attended by some 200 members. The Editorial Board of the *Journal* of the RAIC meets in Toronto, and circumstances of geography throw much of the work on the shoulders of Ontario members. The course at the University of Toronto has changed beyond recognition both as to curriculum and number of students in attendance.

The year 1950 has at length been reached, and while our story is ended, the actors remain upon the stage. There is no end to the many problems that these pages have disclosed. Professional ethics, education, relations with the public and with other professional bodies, the importation of plans from the United States, co-operation in provincial and municipal planning schemes, revision of regulations, and the acquisition of a permanent headquarters for the Association: these are live issues which must be faced anew in the years ahead.

As a final word one must say that it is in the very nature of a history such as this to be disjointed. The even tenor of the way is not experienced in actual life. Compromise on compromise, with the eye upon the final goal is the more usual path to ultimate achievement, and with the obvious excuse that "this is the way it happened," this record of sixty years is closed.

*For such an honest chronicler is Griffith.*



1950

1954 by John Stuart Cauley

*"and while our story is ended, the actors remain upon the stage. There is no end to the many problems that these pages have disclosed."*

THE ACTORS INDEED REMAIN UPON THE STAGE, and their numbers increase from year to year. In 1890, one hundred and fifty-four members formed the Ontario Association of Architects and, by 1954, the membership roll stood at six hundred and ninety-two. While the problems become greater in number as the Association grows in stature and influence, some at least of the old ones are eliminated. Recently we opened the new headquarters building of the Ontario Association of Architects, and a problem which has occupied the attention of the members for a good many years is resolved. It is a remarkable achievement for an Association of this size, which was only formally regulated in 1935, to be able to build and own its own building by 1954. Speaking of this achievement our President said, "Our success is attributed to that kind of eagerness and participation which finds busy members so eager to work for their Association."

William Storm, the first President, would certainly feel that, with the acquisition of our own building, we have greatly furthered the ideal set forth in the early constitution, "To unite in fellowship the architects of the Province to promote the artistic, scientific and practical efficiency of the profession."

Another thing which bothered our members at the time of the Diamond Jubilee in 1950 was the problem of co-operation with municipal and provincial planning schemes. In this year, we have an example of one of the Chapters of the Association reaching the position with the municipal authorities where a committee of the Chapter's architects approves every building of a major character before the building permit is granted. In addition, the Toronto Chapter has worked with the city in the complete redesigning of the street furniture of the most important thoroughfare in the city. Re-opening of Yonge Street after the building of the subway occurred in October, and the efforts of this one Chapter are in great measure responsible for its splendid appearance.

The interest of the Toronto architects in civic matters had mainly been expressed by means of protests as specific projects were announced which provoked their ire. By 1950, a definite pattern of architectural influence in civic affairs was beginning to take shape. The advisory committee on civic buildings was acting in an advisory capacity to the Commissioner of Buildings in the issue of permits for buildings to be erected on University Avenue, in the civic square area and for certain apartment buildings.

Against very stiff opposition, the committee persuaded the city to prohibit overhanging signs on Yonge Street. This was a real fight against well-organized and well-

financed opponents, and the result has been an increase in stature for architects as the citizens become increasingly aware of the wide range of interests for which their architects are trained. In 1951, the committee had its terms of reference greatly expanded when its advice was made available to all civic departments in these matters.

1. Siting and design of all public buildings.
2. Planning and landscaping of parks, boulevards and playgrounds.
3. Siting and design of statuary, drinking fountains, ornamental fences, etc.
4. The design of lighting standards, waste receptacles, traffic and other signs.

Efforts to have the new Toronto civic square be the subject of an architectural competition have not been successful, but it seems likely that the pattern of assistance to the municipal authorities will be carried on as a permanent thing.

The Hamilton Chapter has also been active in civic affairs. It has not hesitated to raise its voice when it felt that its opinion could be of public benefit, as in the question of the appointment of a municipal architect. This Chapter, too, has been involved in proposals for new civic buildings. They met with the public committee on several occasions and persuaded the committee to adopt some of their recommendations; the most important one was that an architect be retained to study the problem of the new Court House.

The Ottawa, London and Windsor Chapters serve as places for the local architects to meet and discuss local and provincial affairs. Though restricted in their activities because of the smaller number of members, they exert their influence in their communities through exhibitions, discussions and specific projects like the Ottawa Chapter's Small House Architectural Service. This service has now been approved by the Ontario Association of Architects and the details worked out for its operation. It is hoped that it will set a precedent for similar services in other areas and fulfil a real need in showing how to bring architectural services to builders in the "under \$15,000.00" category.

The public relations programme authorized in 1950 has taken on a more definite form in the intervening years. A committee of the Ontario Association of Architects directs the operations of the public relations consultant in fulfilling the ideals set out by the Council to:

1. Encourage greater appreciation of physical environment.
2. Enhance the profession by publicising its services and encouraging their use.

Through the committee, the value of the various public relations schemes are continually assessed and the programme revised as required. It has become increasingly apparent that the greatest public relations programme can be carried out by the individual architects; the director has visited every Chapter to explain the purpose of the programme and to show how each architect can help himself and the whole profession in this regard.

The absorption of the large numbers of graduates was of vital concern to the Association in 1948. At the assembly of that year the President said, "It is our opinion that the



profession will be unable to absorb, as architectural draughtsmen and architects' assistants, the large number of students who will graduate in 1950, 1951, 1952 and the following years." Well, the graduates have been absorbed and still they come. The volume of business remains high, but, possibly, the public relations campaign is starting to pay off too. It could be that architects are being used to a greater degree than heretofore.

In 1948, the School of Architecture at the University of Toronto was established as a separate faculty. The President said, "It is felt that this change is a recognition of the dignity and social importance of the profession, and that this independent status of the School will do much for the future architects." The students at Toronto demonstrated their eagerness to further the ideals of the profession by undertaking to present a series of lectures by outstanding architects. These events, which required a tremendous amount of organization and publicity, were carried out most successfully by the students themselves and indicated to the profession that these future architects had a drive that would be of great assistance to the Ontario Association later on.

The OAA continues its close association with the University of Toronto through the representative on the Senate of the University. All changes in the curriculum are noted, and continuous collaboration with the director ensures that it is always in tune with the realities of the profession. In addition, a senior member of the OAA sits as a member of the Architectural Society, the students society of the School.

The Ontario Association of Architects has representatives to the Canadian National Exhibition, the Council of the Art Gallery of Toronto, the Art Institute of Ontario, the Ontario College of Art, the School of Architectural Technology of the Ryerson Institute. At the Canadian National Exhibition, the OAA representative is chairman of the fine arts committee and vice-chairman of the planning committee.

The committee to the School of Architectural Technology of the Ryerson Institute assists in the formation of the curriculum and other problems associated with the operation of the School. On their recommendation the course has been lengthened to three years. The success of this course is borne out by the increase in enrollment and by the demand for graduates by the architects. A prize of \$100.00 is offered by the OAA to the students achieving the greatest general proficiency each year.

A committee on school room planning operates in conjunction with the Department of Education for Ontario, and is preparing suggested room layouts for all specialized classrooms. Apart from the very valuable information prepared by this committee, as the President said at the 1954 annual meeting, "The present, most satisfactory relationship which exists between the architects and the Department of Education, is, in a large measure, the result of the co-operation and assistance given to the provincial government by the OAA through this committee."

The Registration Board has been faced with the problem of the registration of architects coming to Canada from places outside the British Empire. After much study a programme has been worked out which assesses the qualifica-

tions of these men for membership in the OAA. "For example, a person who is a graduate in architecture from a foreign university, and who has practised architecture before coming to this country, would be required to spend at least two years in the office of a practising Canadian architect, do one problem in architectural design and one problem in structural design, write an essay in English, interview the committee of examiners for oral examination, and pass examinations in materials and methods of construction, specifications, architectural design, and professional practice. These requirements vary in accordance with the evidence which the applicant is able to produce as to his capability and suitability as an architect."

The number of students enrolled in the Board's course of study continues to increase in spite of the fact that the Board continually points out the difficulty of becoming registered by this method. By 1953, there were thirty-five students registered for the course, but only five or six were making satisfactory progress. The Board felt that, "either the students do not have the potential required for the successful pursuit of the course, or do not put forth the effort required to pursue such a course of self-tuition. It must be realized that the Board is not conducting a course of instruction but prescribes a reading course for the written examinations in which only the end results are seen. It is also a factor that the apprenticeship system no longer exists to the extent that the architect feels an obligation to guide the student in his reading and instruct him in design and construction." The fee was raised to \$25 for enrollment and \$10 per year for the course.

1953 was a record year in the number of applications considered for membership. Of seventy-six who applied, sixty-five were accepted, four rejected and seven were held in abeyance. It is interesting to note where these men came from. Thirty-three were graduates of the University of Toronto, six University of Manitoba, six McGill University, four were members of the Quebec Association, four were members of the Manitoba Association, one was a Fellow and eight were Associate members of the RIBA, two were from continental Europe who passed special examinations of the Board, and one was an applicant of such exceptional merit as to commend his application to the Board for special consideration.

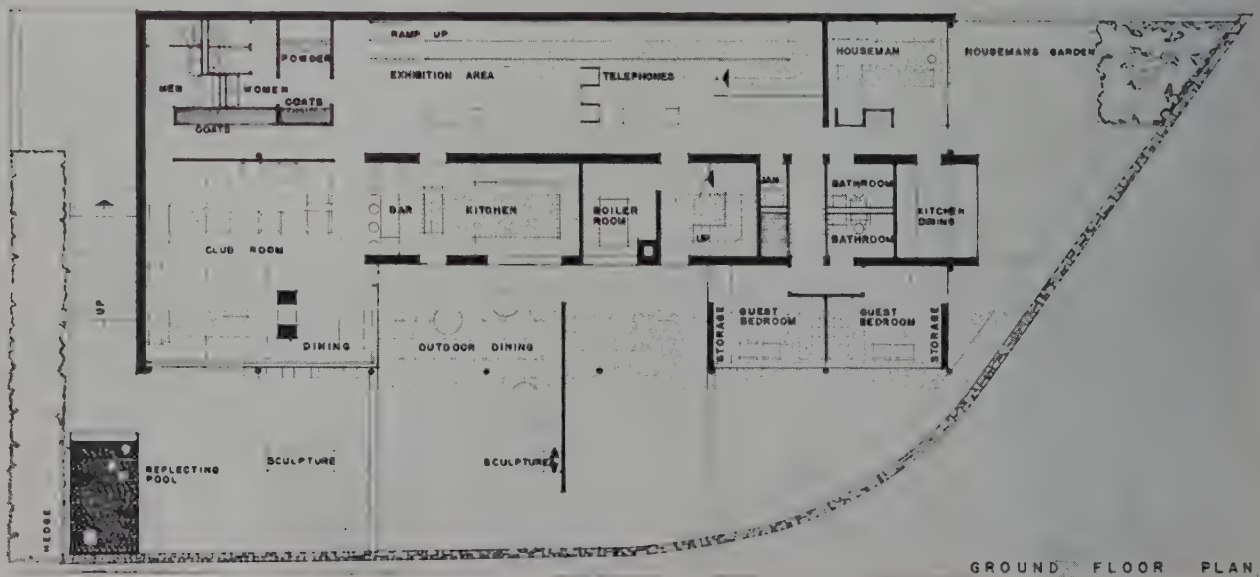
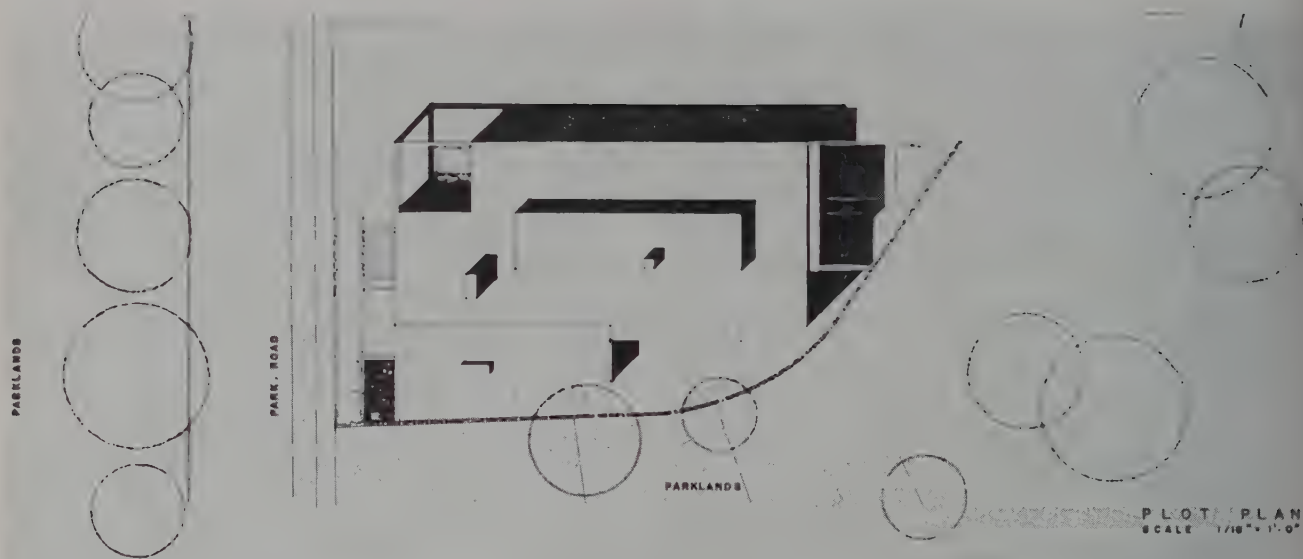
Each year brings with it more problems for the Association and we find the annual assembly of 1954 discussing changes to the Workmen's Compensation Act and the Mechanics' Lien Act, fees for examination of plans by the Factory Inspector's Branch, incorporation of parts of the architects services for relief from income tax, and encroachments on the profession by the "package deal" operators.

All these things are discussed and acted upon by the various committees of the Association throughout the year. It is obvious that all this work could not be accomplished without excellent organization and co-operation. The President has paid tribute to the members by stating that, "I know of few organizations where the members respond so readily when asked to contribute their time for the good of the membership as a whole."

*"They are the abstracts and brief chronicles of the time."*



The winning design of the Competition

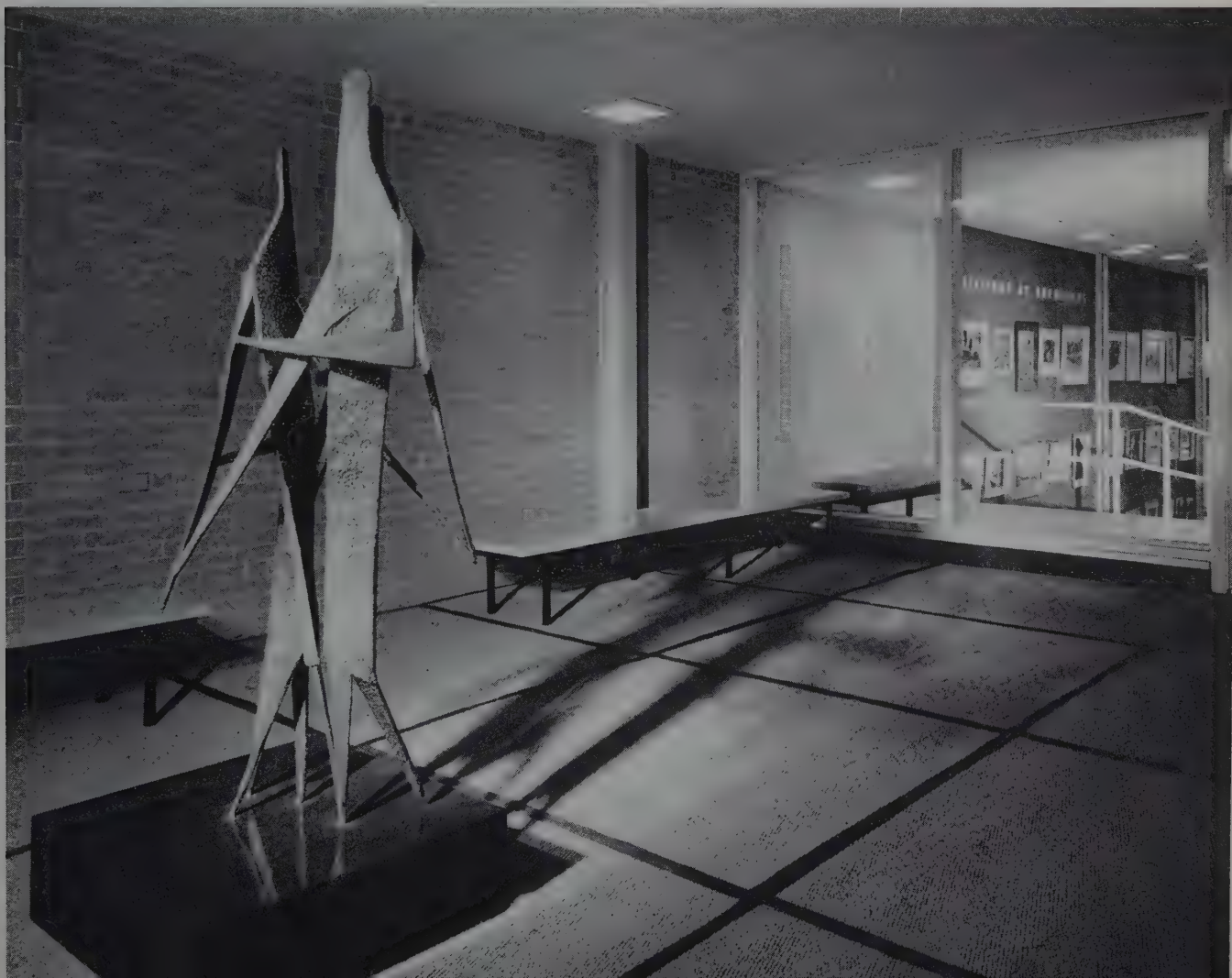




Lobby and entrance portico



Entrance portico with sculpture by Jean Horne







Ramp looking up to entrance lobby

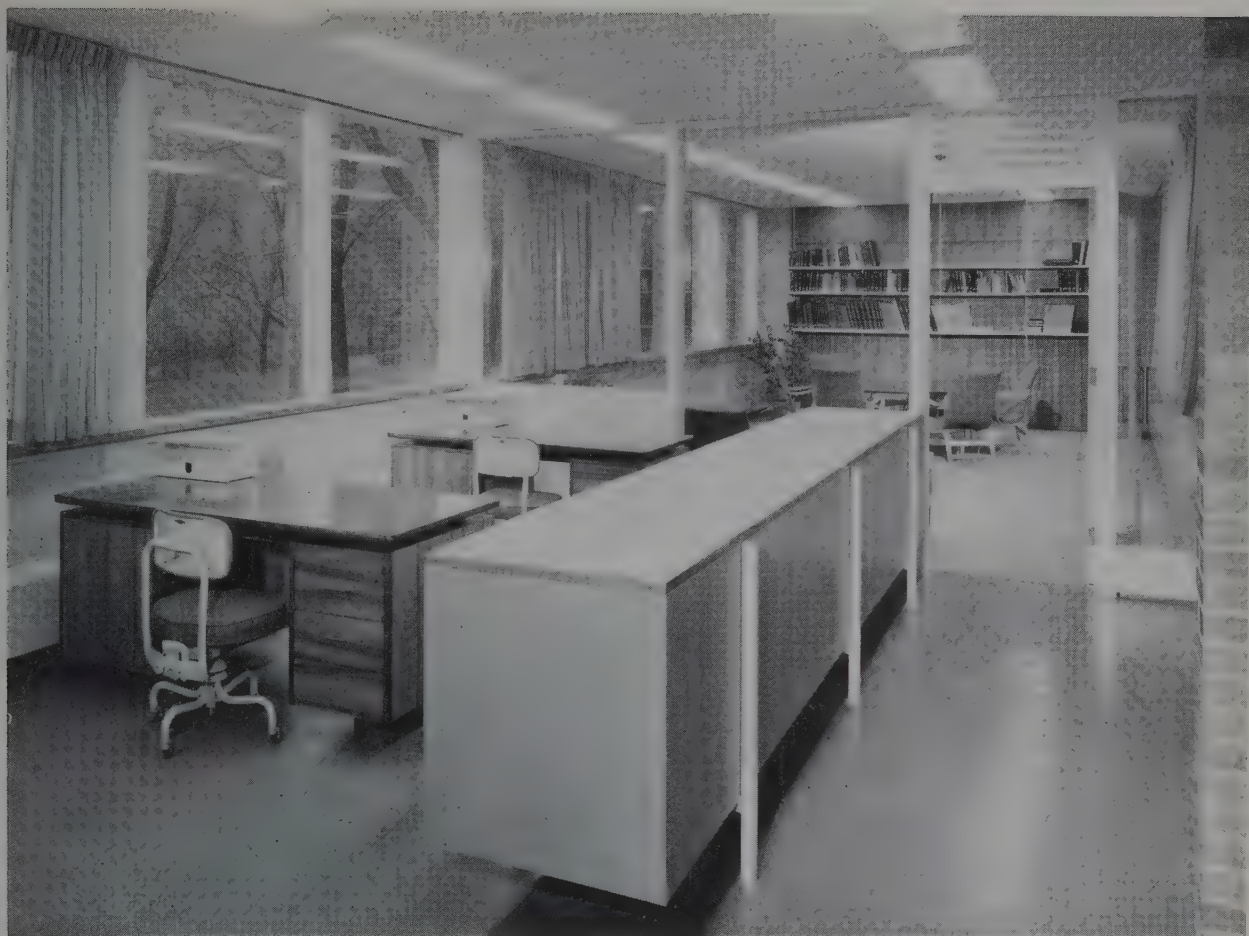


View from north-west

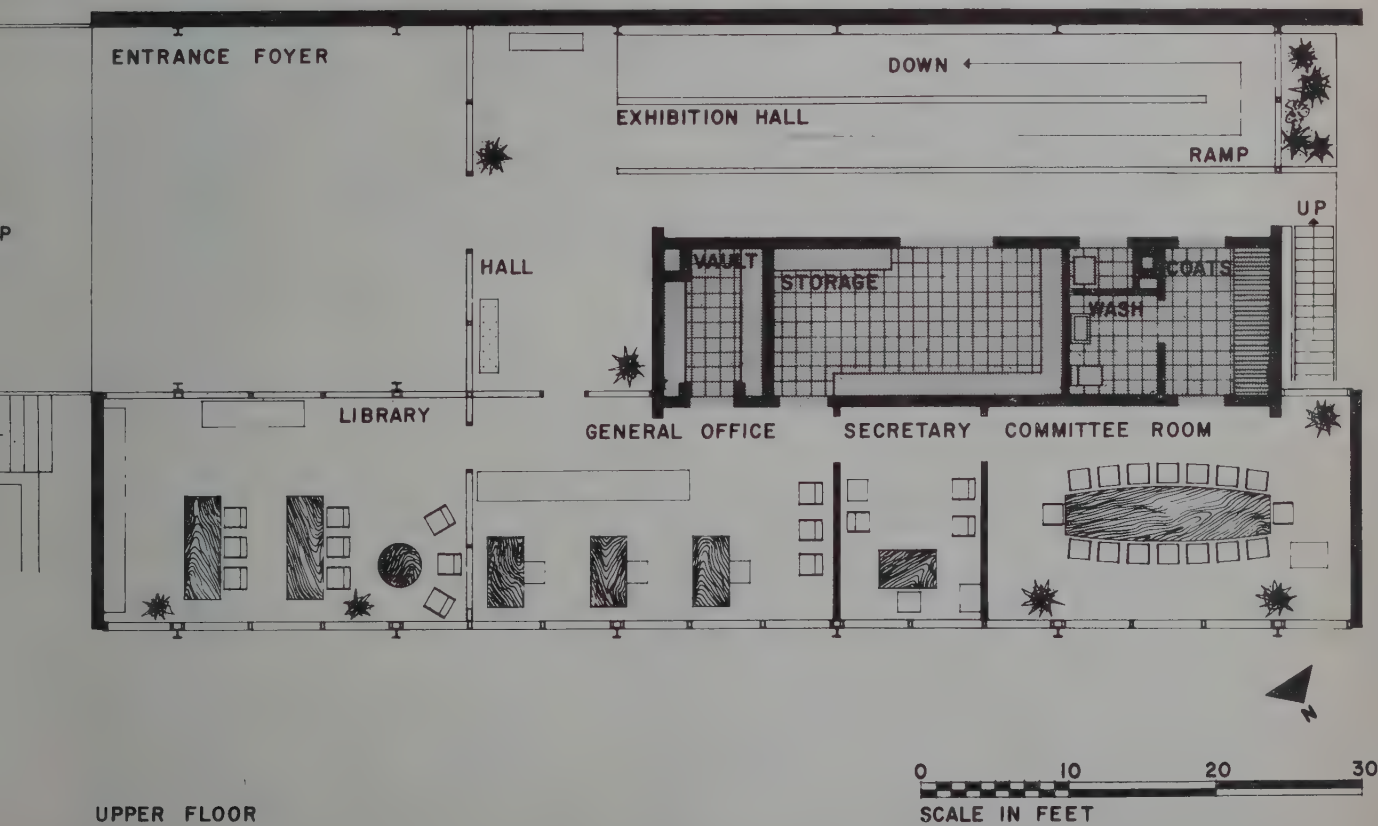
Exhibition hall looking west







Reception desk and general office looking to library







Looking west from library  
to general office and board room



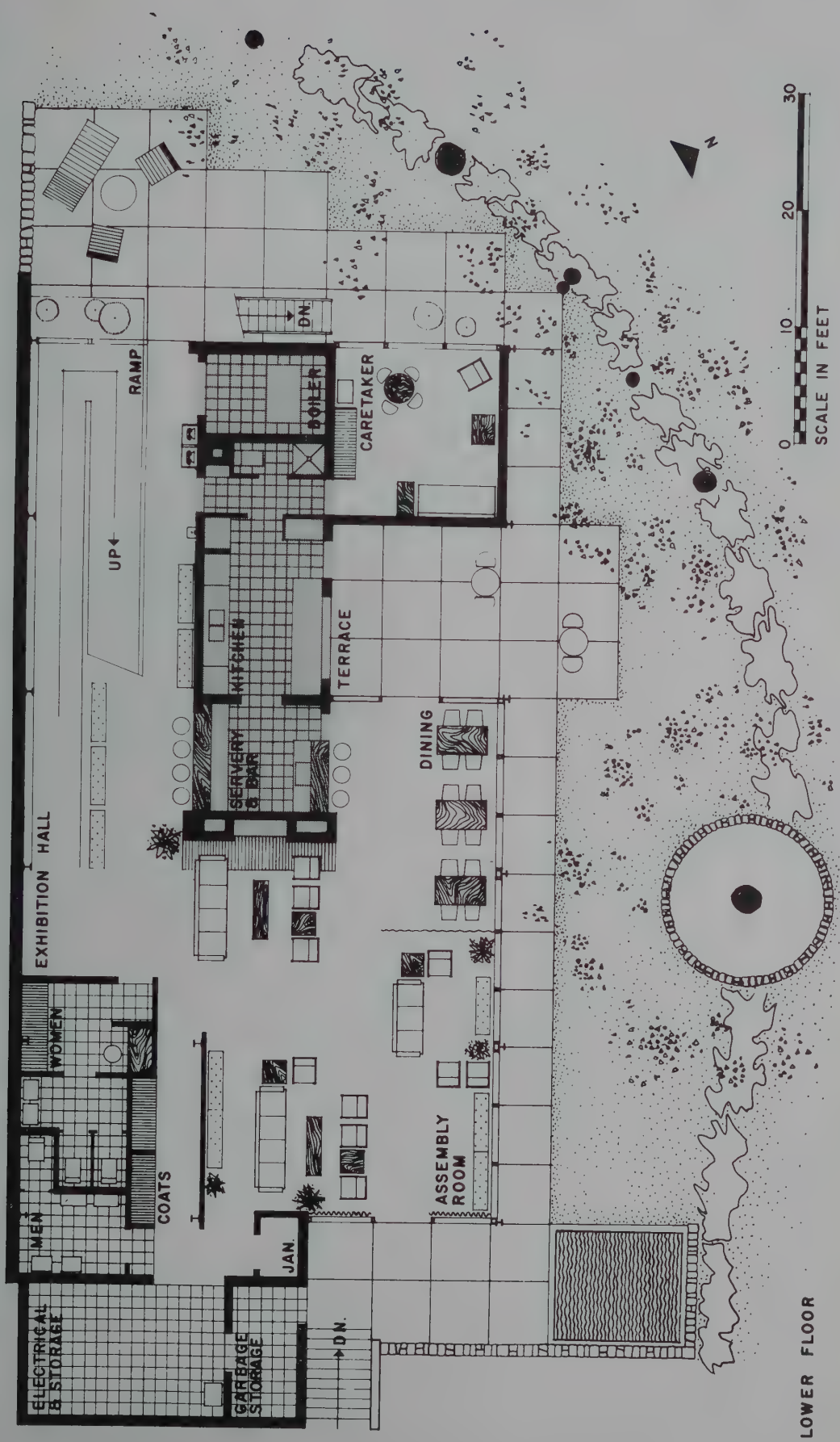
BEN SCHNALL

Library through glass screen  
from reception desk



The board room





LOWER FLOOR





View from north-east corner of lounge-dining space

Bar with exhibition hall beyond







General view of lounge-dining area



The dining area of the lounge



## Ontario Association of Architects' New Building

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### The Site

THE 40' x 80' BUILDING is situated in the south-east corner of the public park forming the south bank of the ravine-like Rosedale Park on a lot 59' x 132' approximately, or 5,888 square feet, formerly occupied by a residence. In the north-east corner of this area of the park and only a few hundred feet to the west, stands the Studio Building, built about 1911, and designed by Eden Smith as a home for the now famous Group of Seven painters — one of the earliest examples of creative contemporary architecture in Canada — and still occupied by artists.

This park forms a narrow green belt between the northern border of downtown Toronto and the residential area of Rosedale. The site is conveniently midway between Bloor Street and Rosedale subway stations. Subway passengers can see this historic group of buildings from the open-cut as they pass only one block to the west.

### The Building

The building is hard against its southern boundary and the sidewalk of Park Road, having a narrow strip of paved and landscaped terrace to the north and west, overlooking the park area owned, landscaped and kept in very good order by the city. The entrance portico, building name and number, occur on the busy Park Road side, setting the keynote for the plan, together with the blank south party wall where no windows are permitted.

At the heart of the plan, the service core of purple brick, measuring 10' x 40', rises through both floors and contains most of the mechanical services. All other parts of the plan take shape around three sides of it and differing views of it were deliberately designed to be seen from three sides. From the portico, it is seen at the entrance through the glass screen; on the north elevation, it forms the rear windowed wall of the hole cut back to this core and serves the practical purpose of a kitchen exit for terrace dining and a dark foil to the white marble pedestal now carrying the Cox carving in red granite. On the west elevation, it forms the central panel between the glazed exhibition hall wall and the blank brick projection of the board room over the houseman's window. The diagonal line of the steel fire stairs cuts across it adding the element of contrast to this design in depth.

One enters the portico on the east end from Park Road into a space that is designed primarily to provide a monumental space to be occupied by sculpture, special planting

bowls and marble and steel benches.

On entering the internal lobby, the upper floor clearly divides itself into two areas on either side of the purple brick core. The area on the right contains a library, general office, secretary's office and the board room which are, in effect, en suite, as these rooms are inter-communicating. The board room, only, has a separate entrance from the gallery of the ramped two-storey exhibition hall that lies to the left of the brick core. The strategic location of these rooms and the transparency of the library and entrance lobby walls is planned to facilitate supervision from the general office and keep its staff to the minimum. The upper wall of the exhibition gallery can be seen from Park Road through the glass screen of the entrance lobby and its full height can be seen through a totally glazed west wall — transparent to and from the park. This element of transparency, or integration of interior and exterior space, continues as one descends the ramp at the same time enjoying a full view over the park through the totally glazed west wall. Even the landing of the ramp is cantilevered beyond the glass to take a reclining figure such as that suggested by the architects in their original competition drawings. The logs for use in the fireplace are seen stacked outside at this point.

Recognizing the acute need for adequate space in Toronto for architectural exhibitions, the architects sought to meet this need in their design. It is anticipated that this new home of the mistress of the arts may well become a lively centre also for the affiliated arts of industrial and advertising design, town and community planning, painting and sculpture. Sculpture can be particularly well accommodated in the landscaped setting of the park outdoors; the semi-protected terraces and portico, and completely sheltered in the open indoor spaces.

This may serve to strengthen the liaison between the various associations representing these allied arts and profitably assure the more frequent use of the building's facilities during the evenings.

This exhibition zone serves as a dramatized and processional means of circulation to the assembly area-cum lounge and dining space of the lower ground floor. The logical sequence of accommodation and events, begun with the location of the reception desk, library and executive suite, continues at the lower floor level. From the foot of the ramp, the location of the bar and dining-lounge ac-



commodation is apparent. Immediately, at the foot of the ramp, is waiting space and the cloaks and lavatory accommodation for members and guests. The registration desk and book are in this same area. The kitchen, bar and servery are in the purple brick core, the east end of which facing the assembly area is an open fireplace with a full width hearth.

The details and the scale of this 8'-6" high space are designed to provide the semi-domestic character of an institutional club. Every detail of the rooms' furnishings and equipment, including flatware and ashtrays, have been either designed, selected or commissioned by the architects.

The transparent north wall of the assembly space overlooking the park, with its low sill line and two sets of double doors, is meant to invite members' use of the ground-terrace beyond for pleasure in pleasant weather, and to relieve congestion on more crowded occasions. Should the need arise, it is possible to regard this terrace as an extension of the seating accommodation of the assembly hall during special lectures or film shows.

The houseman's quarters, located between the boiler room and the kitchen-servery unit, is designed as a closely integrated service unit. Considerations of aspect and visual and audio privacy are expressed by the blank walls to their quarters facing the members terrace and assembly space. Their window wall is to the west. The hinterland of the upper and lower passages of the exhibition hall leading to the fire exits contain such items as drinking fountains, pay telephones, fire extinguishers and access to the various service rooms. Likewise, the library has three transparent walls serving the functions of visibility and illumination, while the blank end wall containing the bookshelves protects this area from the traffic noise of Park Road.

The wine cellar, storage and garbage disposal units are located under the entrance steps, with separate external doors and steps to the street. The problem was to have all these things convenient without offending the sensibilities of the occupants nor diverting from the expressive nature of the plan, space and structure.

The concept of dual and simultaneous consideration of function and form extends to the finishings of the floors, walls and ceilings, including their colour. These were here affected by considerations of economy, yet subject to the sybaritic sensibilities of the architect-occupants.

Externally, the materials are painted exposed steel columns, beams and window frames, with panels and walls of Cooksville's Panel No. 22 buff brick. The ceilings and soffits of portico and overhangs are 12 x 12 painted asbestos tiles.

Internally, the buff brick continues briefly beyond the window glazing to establish its integrating character, and then is strapped to take the surface material suitable to the room. On the south wall of the exhibition hall, this material is Armstrong cork painted teal blue-gray. In the executive suite, library and cloakroom area, the panels as well as all partitions are of matched, flat-cut French walnut finished with a refined linseed oil over a silicon uniforming filler stain.

The central purple brick core, darkened by linseed oil, is contrasted with the light coloured and largely trans-

parent external walls which are in two tones of pure and bone white, with hardware in polished nickel. The steel-work of the ramp is painted bone white to match, while the underside is a golden yellow to complement the blue-gray display wall and the purple brick.

Concrete floors cover the public circulation areas and, apart from the portico floor which is covered with 5 x 5 squares of coconut matting, these floors are finished with terrazzo made of travertine marble chips in a dark putty coloured matrix. This beige and walnut theme pervades all interior rooms. The interior ceilings are all of flame retardent fibre acoustic tiles in the 12" square size.

All lettering on cornerstone, name sign at the entrance and the registration book is in copperplate gothic type and symbolic of the consistency of detail that was sought throughout the design. This same consistency occurs in the use of the 5'-0" module which was applied to the structural grid, the floor pattern, furniture and various mechanical and other details.

### The Module

The module of 5'-0" was found to be appropriate to the ramp width and office furniture, and this dimensional rhythm was extended to every significant element of the building. In the overall, a related ratio began with the 5'-0" module of doors and ramps, and extended progressively to the 10'-0" height from floor to floor, the 20'-0" overall height of the building, its 40'-0" width and its 80'-0" length. It was further extended to floor, wall and ceiling divisions, the furniture and the divisions in the convector casings. It suited the 12" ceiling tiles and 4'-0" lighting fixtures.

### The Structure

The structural design of this building was carried out by the structural department of the architects' firm in close liaison with its design department, a factor that assured the close integration of all design, structural and mechanical considerations to the end desired and achieved.

The seeming natural slope of the hillside proved deceptive and test holes revealed that it was covered with a considerable and varying layer of fill. Its depth varied from 18'-0" at the east end to 30'-0" in some places.

In order to support the calculated weight of the building, a special set of reinforced concrete caissons was used. These were located directly under the steel columns of the superstructure; were 3'-0" in diameter, with their lower ends belled out to from 3'-6" to 5'-6". These caissons were then tied together by means of reinforced concrete beams supporting the reinforced concrete floor construction of the lower floor and the exterior walls. All members of this superstructure were cast integrally, creating a continuous reinforced concrete raft serving as a foundation for the superstructure.

The superstructure consists of a three dimensional steel frame with two cantilevered bays at the east and west ends of the building. All main structural members are completely exposed. This imposed strict requirements on the craftsmanship of the fabricators and the supervision of its erection.

The steel, painted bone white throughout, was first



sand-blasted in order to obtain the desired surface texture. Connections of all structural members were welded and ground smooth. This created complete continuity of structure in space and permitted the structural concept of the entire building to be considered as a three dimensional continuum.

The arrangement of structural members was determined by the various form and functional requirements imposed on this structure. Regular and straightforward layout of all structural members, combined with extensive use of the principle of continuity, contributed to the economics and logic of the structure. Precision and accuracy in erection and execution of all structural members were extremely important factors, and normal tolerances were reduced to an absolute minimum — never exceeding  $\frac{1}{16}$ ".

To preserve the continuity of space within this building, interior partitions have been avoided as much as possible, and only where necessary are these carried up to the ceiling. This openness reveals the structural clarity of the building, with equal emphasis to the architectonic and structural form-giving elements.

A special structural steel ramp was designed to symbolize the main structural form of the building, having all of its elements exposed. These include the extruded steel handrail, steel string and columns, all welded together, and the terrazzo-finished concrete ramp floor slabs with non-skid strips of carborundum.

The roof construction consists of bituminous felt and gravel with  $\frac{1}{2}$ " rigid insulation on  $\frac{3}{8}$ " tongue and groove sheathing supported on 2 x 12 timber joists at 16" o.c. between structural steel members.

Interior floors, other than reinforced concrete finished with terrazzo, are of  $\frac{3}{4}$ " plywood supported on 2 x 12 joists at 12" o.c. and covered with broadloom or a lino finish of gray Jaspe tiles. The portico floor is of 5" reinforced concrete poured in situ and covered with the coconut matting described elsewhere.

Each of these elements are separately expressed and derive their architectural integrity from their organization with those considerations of planning, design, mechanical and finish effects as outlined.

## Mechanical

All the various mechanical services were designed to meet the demands of the module, economy and systems sympathetic to the character of the design. The extent to which these are met is due to the co-operation of the mechanical department of the architectural firm and that offered by the several supplying and installing contractors.

These are perhaps best illustrated in the closely integrated systems of heating and ventilation. Heat is obtained with a "Volcano" package hot water boiler burner unit, oil fired and completely automatic. It is located in the west end of the lower part of the purple brick core and the 500 gallon oil storage tank is buried at the east end of the north terrace, accessible through a manhole and fill-box, both finished flush with the adjacent terrace level.

The largely glazed perimeter is heated by means of continuous fin-type convectors whose arrangement changes to suit the architectural details at hand. Where horizontal

space is at a premium, the dual pipes of the system are placed one over the other; in locations such as the entrance lobby, where the sill height is at a minimum, these same convectors are placed side by side, and in each case, covered by louvred metal covers so constructed that all joints are coincident with the 5'-0" grid. This system heats the entire building with the exception of that provided by a forced flow cabinet unit located under the ramp at the lower level, and against the glazed west wall of the exhibition space.

In the kitchen, the convectors are built into the cabinets with a continuous inlet grille in the toe space, and the outlet detailed to fit into the window sill over the splashback.

The building as a whole is divided into four separate zones for control purposes and each zone has its own circulating pump and strategically located thermostat. These zones consist of (1) the houseman's quarters (2) the lower floor assembly hall (3) the offices, board room and library on the north side of the upper floor, and (4) the exhibition hall and lower floor washrooms.

The ventilation system is even more closely integrated with the design of the building and is in turn related to the type and design of heating system chosen. Air is forced into the building through continuous louvres located under the fixed sash, with bottom hung drop panels manually operated from the interior. Fibre glass filters are designed to filter the dust and will be fitted immediately behind the louvres at some future date. In the winter, exterior air must pass over the convector system and become warmed.

Two 7000 CFM fans located in the penthouse provide the necessary circulation of air which passes through the ceiling and wall openings to the fans. A plenum chamber for this purpose is provided between the joists, and by means of the furred-down ceiling conveniently located in the mechanical core area contained by the purple brick wall. This enables the lower floor outlets to take the form of a grille over the bar. The upper floor outlets occur in the ceiling coincident with the louvred grilles to the recessed fluorescent lighting.

The pattern of the lighting system is designed to follow the 5'-0" module and at the same time is varied to provide pleasant and effective illumination to the areas they serve. In the offices, assembly room and exhibition halls recessed fluorescent fixtures with steel louvres finished in baked enamel, are fitted with warm white lamps to enhance the overall colour effect.

In the portico ceiling and other external ceilings such as the several cantilevered and recessed elements of the design, 12 x 12 recessed incandescent lamps are spaced in the tile pattern to extend the pattern of the interior illumination. From within, reflections of these in the glazed walls appear to extend this light pattern in space out over Park Road to the east and again out over the park to the west. This effect is achieved by the use of the same 12" square incandescent fixtures in the ceiling over the exhibition wall, but which are here fitted with "Holophane" lenses to provide directional illumination over the entire surface of the display walls. The same fixtures, with normal glazing, are further used in the bar and kitchen ceilings, as well as those of the washrooms. The light switches of the washrooms are connected to fans providing



sanitary exhaust ventilation in these rooms — there being four in the building. All washrooms fittings were chosen with the same care as elsewhere — from the metal chrome finished letters on the doors to the torpedo type towel disposal cans within.

A large electric flat-rate domestic water heater serves the entire building, all of the plumbing for which is amply sized in copper pipes to ensure an adequate supply and pressure.

In the bar and kitchen, triple compartment stainless steel sinks are used to comply with Liquor Control Board of Ontario regulations. A general chef combination sink, stove and refrigerator unit was installed in the houseman's quarters. These stainless steel surfaces are offset by the use of solid laminated walnut counters on both sides of the bar. This applies equally to the grouping of walnut cabinet doors behind the bar with the stainless steel ice cream and beverage storage unit. Bright nickel spherical knobs are used on all cabinet doors, including the stained birch ones in the kitchen.

In keeping with the design philosophy of saying the most with the least, the architects selected one of George

Nelson's clocks designed for the Howard Miller Company. These are the electrical clocks seen in the general office and the assembly area.

On behalf of the architects, John B. Parkin Associates of Toronto, those who made special contributions to the building are as follows: John Cresswell Parkin, FRIBA, who, in addition to being partner for design, acted as liaison with the client; P.T. Mikluchin, P. Eng., associate for structural engineering in the firm; J. E. Mews, P. Eng., associate for mechanical engineering in the firm; Jack B. Mar, who was account manager for the project; David Gawler, ARIBA, ARAIA, who supervised construction for the firm; William Grierson, who made a special contribution in furniture design for the firm; and, George Englesmith, ARIBA, who gathered the material for this article and arranged for the photographing of the building. The architects are particularly anxious to acknowledge the contribution of Mr Jack Brocklehurst, who, as job superintendent for the contractors, Gardner-Wigton Limited, did so much to facilitate a high standard of workmanship throughout.

## Furnishings for the Building

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FURNISHING THE BUILDING was the responsibility of a furnishing committee appointed by the Council of the OAA. The committee was composed of Mr Gordon S. Adamson, Mr A.S. Mathers and Mr John C. Parkin. Furnishing studies for the building commenced some ten months prior to the opening of the building. Many of the leading manufacturers of contemporary furniture both in Europe and in America were contacted. In most cases, it was found that the Association was permitted to buy from the manufacturers at wholesale prices. However, on the whole, duties and shipping costs were found to comprise such a large percentage of the total costs, that it became necessary to purchase Canadian-made products, except where, for various reasons, imported furniture was competitive.

Perhaps it should be pointed out here, that this predilection toward the use of furniture from other countries was in consequence of a fact which the committee very early realized, namely, that very little suitable Canadian-made furniture was to be found on the market.

In a world which is endeavouring to become increasingly international, it would have been unfortunate, had the committee decided at the outset to be all Canadian simply for patriotic reasons. However, as is often the case in other things, economics obliged that the committee be

"Canadian" wherever possible. Since so little was available, it was necessary to design those items of furnishing which, because of their size or for other reasons, were found excessively costly to import. The architects for the building, therefore, prepared these designs which were sent out for tender to various cabinet makers in Toronto and Montreal. When these tenders were opened it was encouraging to find that virtually every item would cost substantially less than its imported equivalent. The largest single item of furniture was the board room table, which was made locally for a third of the cost of an acceptable, but imported, stock item. It is perhaps of interest that the old board room furniture which had been used for twenty-five years, was recently sold by the Association for more than the cost of the new furniture which replaced it. It was felt that the furnishings of the building should suggest a degree of formality consistent with the architecture. At the same time, it was realized that some parts of the building called for a degree of informality and an atmosphere of comfort and well-being. On the whole, it was felt that the furniture should, for the most part, be supplementary to the architecture and contain itself as a background to the individuals using the building. At the same time, it would have to stand up to the critical inspection of those individ-



uals who, for the most part, would be architects.

Part of the problem, then, was how to effect this compromise between the formal and the informal. It was thought that this compromise could be achieved to a degree through the use of colour and texture — especially in the fabrics.

The materials of the building, buff brick, the rich egg-plant coloured brick, walnut panelling, travertine terrazzo floors were the dictating factors with regards to colour to be introduced in the furniture, and a considerable effort was made in an attempt to unify and relate the furniture colours, and textures to these materials of the building itself.

Painted surfaces, steel, doors and other woodwork, etc., were painted in two shades of bone white, the same colours being repeated in the rugs, curtains and upholstering. Samples of these basic colours were matched by the various manufacturers involved, and the colours were used either separately or in combination with other colours.

All custom furniture was constructed either of French or Canadian walnut and given an oil finish identical to the walnut panelling. Because of the relatively subtle colours of the natural materials of the building, it was necessary to choose colours for the furniture in the same subtle key. All colours were chosen with the view to complement and in some instances intensify these materials, depending to some extent upon the function of the rooms in which they were to be used. In no instance, however, was it thought advisable to use a colour which would force the individual to be primarily aware of furnishings. It was thought advisable to create an atmosphere with a subtle quality rather than a display of furniture.

Curtains for the windows were a special problem. In order to preserve the uniformity of appearance of the exterior and regularity of the structure, it was necessary that all curtains be made of the same material. The pro-

blem was then to obtain a fabric that, although relatively plain, would have sufficient interest when used across the front of a building eighty feet long. Many samples were woven, and, in the end, a fabric was developed which was handwoven of mohair, cotton and natural wool. The weave is open enough only to diffuse light, yet dense enough to obstruct vision sufficiently at night.

All fabrics with the exception of the rugs were specially designed by Karen Bulow, J. & J. Brook Limited, John B. Parkin Associates, and handwoven by Karen Bulow of Montreal. The textured oatmeal coloured broadloom carpet used in the library was designed by Harding Carpets Company Limited and John B. Parkin Associates, and machine loomed by Harding Carpets Company Limited, Brantford, Ontario. The meeting-room carpet, Scotch broadloom, was supplied by the T. Eaton Company, Toronto.

Library furniture, designed by Bruno Mathsson, was supplied by Shelagh's, Toronto; upholstery by Karen Bulow. Office desks, board room tables, benches used throughout the building, coffee tables, end tables, chesterfields, upholstered chairs in the lounge, dining tables and lectern were made by Leif Jacobsen, cabinet-maker, Toronto, and designed by John B. Parkin Associates. The board room chairs were designed and manufactured by Aka Works, Montreal, and supplied through J. & J. Brook Limited, Toronto, and Robert Simpson Company, (Contract Department) Toronto. Copper and porcelain ashtrays were designed and made by Lois Etherington, Toronto.

China, plain white Wedgewood, supplied by Junors Limited, Toronto. Stainless steel flatware, "Form" pattern (German), supplied by Shelagh's.

Dining chairs, designed by Soborg Mobler, Denmark, and supplied by J. & J. Brook Limited, and Robert Simpson Company Limited.



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## NEWS FROM THE INSTITUTE

At the last meeting of the Executive Committee, the Chairman welcomed Mr Harland Steele who returned to the Executive Committee as the additional representative from Ontario as provided for in an amendment to the present By-Laws.

The activities of the Royal Institute concerning the Royal Commission on Patents, Copyrights and Industrial Designs were reviewed by the President. It was decided that a brief should not be submitted to the Royal Commission, but that in the RAIC's reply certain questions of the questionnaire would be answered and the Secretary would keep in touch with the hearings of the Royal Commission in case any situation arises which may affect the architects.

The President reviewed the activities of the Royal Institute in the Canadian Standards Association and a series of recommendations for increasing the Institute's participation in the Canadian Standards Association was approved.

The Secretary reported the progress which had been made in the preparations for the 1955 Annual Assembly at Halifax, as a result of a visit which the President and the Secretary had made to the Maritimes. Reservations for rooms and salons have been made, chairmen of the various working committees have been appointed and a tentative program was drawn up and approved.

It was learned with considerable pleasure that the Rt. Hon. Vincent Massey had been nominated for Honorary Fellowship in the Royal Institute of British Architects.

The Honorary Treasurer, Mr Kertland, reviewed the financial statement, the accounts for payment and the Schedule of Investments of the Royal Institute.

It was reported that the winner of the Royal Institute 1954 College of Fellows' Scholarship, Mr C. Ross Anderson, had returned to Canada and had commenced his work upon the scholarship which was being done in conjunction with his Masters Degree at the University of Toronto.

A proposal was received concerning the appointment of wardens for the College of Fellows to direct the activities at the Installation Ceremony and Mr John A. Russell was appointed as warden.

The President reported the actions which had been taken by certain Provincial Associations in pressing for revisions of a recently issued draft of Apartment Standards by Central Mortgage and Housing Corporation. The Royal Institute acted in an advisory capacity and it was agreed that this draft of the Standards was generally satisfactory now.

It was learned that Sir Arthur Stephenson, the 1954 winner of the Royal Gold Medal of the Royal Institute of British Architects, was coming to Canada and the Executive Committee made arrangements for a luncheon in Montreal to be attended by members of the Executive Committee and the Past Presidents of the Royal Institute.

Dates of future meetings were arranged tentatively as follows: 8 January, 1955, 25-26 February, 1955, and 23 April, 1955. The 1955 Annual Assembly will be held on 2-4 June, 1955 and it was agreed that the 25-26 February meeting should be a special Council Meeting with one member from each of the Provincial Associations in attendance.

The Secretary reported that nearly all of the photographs of the Past Presidents had been obtained and the arrangements were being made to frame and hang these in the Executive Offices.

### CALENDAR OF EVENTS

Annual Meetings of the Provincial Associations:

Alberta, Pallister Hotel, Calgary, January 28th to 29th, 1955.

Manitoba, Fort Garry Hotel, Winnipeg, February 5th, 1955.

Ontario, Royal York Hotel, Toronto, January 21st to 22nd, 1955.

Quebec, Windsor Hotel, Montreal, January 20th to 22nd, 1955.

British Architects' Conference, Harrogate, Yorkshire, June 8th to 11th, 1955.

### ANNUAL MEETING OF THE OAA

#### January 21st and 22nd, 1955

The Annual Meeting and 1955 Convention of the Ontario Association of Architects will be held on January 21st and 22nd at the Royal York Hotel in Toronto. Already the committee of arrangements, under the chairmanship of Robert Calvert, is hard at work lining up the program.

The theme of this year's convention will be one of "looking inward" to see in what ways the architect can better serve himself and his community. In line with this general theme, there will be speakers dealing with relations between the individual architect and the public in his own community, and the relations between the architects as a group and the public at large. What should be a very interesting seminar is being arranged, during which two architects, two builders, and two clients will discuss the problem of the relationship between these three people who are involved in the construction of a building.

An exhibition of photographs of buildings is being prepared to show the manner in which good photography in this specialized field can aid in continually improving design standards. A large exhibition of building materials and products will be open for the duration of the convention, and all spaces for the exhibition have already been taken. It is at this exhibition that architects from all over the province are shown the newest and best materials developed by the building industry.

A tour has been arranged to show the members how the Civic Advisory Committee of the Toronto Chapter of the Ontario Association of Architects has helped the city in re-designing the street furnishing of Yonge Street. The splendid appearance of this completed project is a good practical demonstration of the manner in which architects can be of assistance to their community, and it is hoped that this practical demonstration will be of value to visiting architects from other centres in the province. A tour



has also been arranged of the new headquarters building of the Ontario Association of Architects at 50 Park Road.

The members of the committee on arrangements are as follows: George Abram, Stan Butcherd, Stuart Cauley, Donald Jackson, Ross King, Douglas McRae, John Wasteneys, John Weir.

Mrs George Abram and Mrs E. C. S. Cox have arranged a program for the ladies which includes supper at the OAA headquarters building and a visit to the Crest Theatre.

The main speaker for the convention will be Mr Edmund R. Purves, Executive Director of the American Institute of Architects.

*J. Stuart Cauley*

## ONTARIO

It was with considerable interest that I read Mr Gibson's letter which was published in the September issue of the *Journal*. While Mr Gibson's remarks are perfectly valid, he has, in defining northern Ontario as "a triangular area from North Bay to Moosonee to Sault Ste. Marie" consigned a considerable portion of the north western part of the province into limbo. What are we to do? Ontario disowns us and Manitoba, with its dour western suspicion of anything eastern, won't take us. We orphans will have to make out as best we can.

We in the Lakehead area are beset by the same problems which face Mr Gibson, i.e., non-resident or non-architectural services in the design of the larger building projects and client ignorance of architectural services.

There are two possible solutions to these problems, the first of which is much touted by some of our local politicians. This is the formation of a separate province in northern Ontario to be known as Aurora. From the formation of this northern paradise would emerge the Aurora Architectural Association or, briefly, the "Triple A". The Triple A would, of course, welcome their former associates from Ontario, including Toronto, as members, providing they can meet the frigid standards of this Association. By having on the board of examiners only charter members of the "Triple A", and by making any candidate who is inadvertently successful serve a one year apprenticeship in White River, the invasion of "outside experts" could, I think, be successfully controlled.

This is, however, another solution and a much better one since it can be accomplished without rebellion, secession or restrictive practices and can be implemented by the architect himself. It can be summed up in two words: "Public Relations".

In speaking of public relations, I am not referring to high pressure agents or the bally-hoo which these words usually bring to mind but rather the architect's position in relation to the community as a whole. In the smaller communities in which the northern Ontario architect usually has his practice, this is very important. By devoting some time to this aspect of his practice a local architect can place himself in a position to enlighten the community about his profession, and can do much towards dispelling the idea that home-grown produce is somewhat inferior to imported goods. This is a very powerful weapon and if judiciously used it can give a local architect a decided

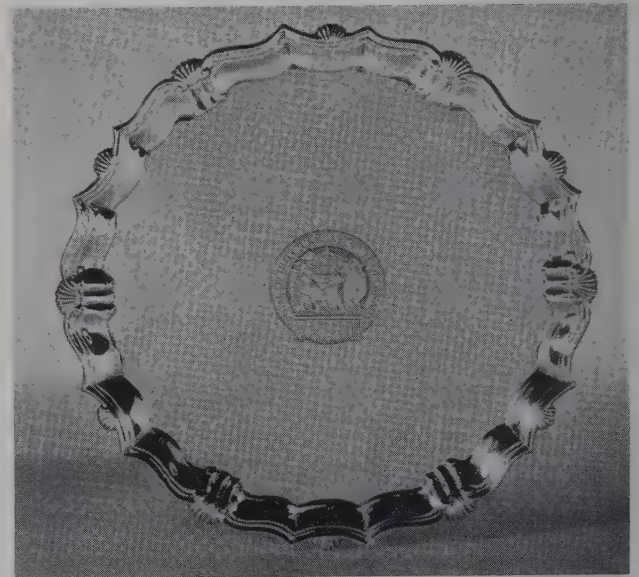
advantage over non-resident competition. It places him in a position which an American general described as "Being there fustest with the mostest".

In the Lakehead there has been a slow but steady improvement in the position of architects with reference to the community, and paralleling this development there has been a notable increase in the proportion of projects on which local architectural services have been used.

This, of course, may be part of a general growth in prestige which architects seem to have enjoyed everywhere. It is interesting to note that since we topped the Receiver General's popularity poll, we have, as a profession, practically replaced doctors and advertising executives and heros in Hollywood melodramas.

*A.R. Haywood, Fort William*

## PRESENTATION TO MR SYLVESTER SULLIVAN



*A silver salver made by John Tuite in London in 1740.*

October 11th, 1954

My dear President,

It is most difficult to find words to express my pleasure at the kindly thought of the Royal Architectural Institute of Canada in sending me, by Mr Schofield Morris, such a beautiful and lovely gift. I was so completely taken aback that I was unable to express to him adequately my sincere deep thanks to him and to you all. Your kindness and your gift will remain a pleasure to me (and my daughter) for the rest of my life. My little services have been far outreached by the kindness of you all — amongst whom I have made a number of friends.

'A thing of beauty is a joy forever'. That is only true so far as it goes — for it can be exceeded and surpassed by kindness, as you have made me realize.

Most sincerely,

*L. Sylvester Sullivan*

October 19th, 1954

My dear Mr Sullivan,

Mr Morris wrote to me from London last month to let me know that he had seen you, and had been able to pre-



sent to you, on behalf of the Council of the RAIC, a small token of our gratitude to you for representing us on the Council of the RIBA for so many years, and for your continued interest in our affairs during the entire time of your service.

Your letter of October 11th advising us of Mr Morris' visit will be read at the next meeting of the Executive Committee and will, I assure you, be received with great pleasure. Mr Morris will be present and will be able to tell us about you.

I am sure that I am acting for all of your friends on this side, and for the members of the Council whom you have not met, when I express to you the good wishes of all of us for your good health and happiness.

Yours sincerely,

A. J. C. Paine, *President*

L. Sylvester Sullivan, Esq., FRIBA, Hon. FRAIC,  
14 Gray's Inn Square, London, W.C.1.

#### LETTER FROM THE PRESIDENT

November 10th, 1954

Dear Mr Chancellor,

The Secretary of the Institute has told the Executive Committee of the splendid reaction of the Fellows, over age sixty-five, to the appeal for the continuation of the payment of annual dues upon a voluntary basis.

The generous response of the Fellows to this appeal will be of great help to the revenues of the College and we are all very pleased about this result. Already thirty-nine of the fifty-one Fellows, over age sixty-five, have stated their intention to continue to pay annual dues.

We will express our thanks to the Fellows for their generosity through the columns of the *Journal*.

Yours very truly,

A. J. C. Paine, *President*

Forsey Page, Esq.,

Chancellor of the College of Fellows

#### OUTLINE OF THE JOURNAL COMMITTEE AND TERMS OF REFERENCE FOR THE EDITORIAL BOARD

The purpose of this outline which precedes the publication of the Terms of Reference for the Editorial Board is to give the readers of the *Journal* some information about the history of the recently formed Journal Committee, which has brought about these Terms of Reference.

After considerable study of the various aspects of the affairs of the *Journal* of the RAIC as affecting the RAIC as a whole, the Executive Committee decided to set up a joint Committee of the RAIC and the Editorial Board under the Chairmanship of F. Bruce Brown (F) to make recommendations. This Committee began an intensive study of the Minutes for the last ten years of the Executive Committee and the Editorial Board, the annual reports of the Editorial Board, financial statements, agreements and miscellaneous data. After this study the Committee presented a series of recommendations to Council.

These recommendations were (1) that the By-Laws be amended to include a more definite statement of policy (2) that a Journal Committee be added to the list of Standing Committees and (3) that a directive be adopted to describe in detail the organization, appointment and duties of the Editorial Board. Thus the Journal Committee was created, provisions were made for By-Law changes and the Committee's directive known as the Terms of Reference for the Editorial Board was adopted.

The Journal Committee presently consists of F. Bruce Brown (F), Chairman; A. J. C. Paine (F), President of the RAIC; E. C.

Morgan, Chairman of the Editorial Board; R. S. Morris (F), Executive Committee representative; and Forsey Page (F), Chancellor of the College of Fellows.

The Executive Committee feels that this Journal Committee as established, while subtracting nothing from the Editorial responsibilities of the Board, will give a great strength to both the Board and the Executive Committee in dealing with the broader aspects of business, financial and policy matters from the background of *Journal* experience and RAIC Council responsibility.

#### Terms of Reference for the Editorial Board

##### Article I — Composition

Composition of the Editorial Board and Provincial Representatives to the Board shall be as follows:

- a) The Editorial Board shall consist of twenty or more members of whom two shall be members of the RAIC Executive Committee. There shall be twelve members from Toronto and one from each of the following eight provinces: Newfoundland, Nova Scotia, New Brunswick, Quebec, Manitoba, Saskatchewan, Alberta and British Columbia. The Board is empowered to pay the expenses of the Quebec member to enable him to attend alternate meetings of the Board in Toronto. Additional members may be appointed from other centres if through special interest they are willing to attend the regular Board meetings.
- b) The Provincial Representatives to the Board, at least forty-six in number, shall be as follows: Newfoundland 1, Nova Scotia 4, New Brunswick 3, Quebec 10, Manitoba 4, Saskatchewan 4, Alberta 4, and British Columbia 6. A change in the number of representatives from any province may be authorized at the discretion of the Council.

##### Article II — Appointment of the Board

- a) At least thirty days prior to the Annual Assembly, each year, the Council shall appoint the Chairman for the ensuing year, after consultation with the retiring Chairman.

The balance of the Editorial Board members shall be appointed each year along with members of other Standing Committees, after consultation with the Chairman for that year.

The Council shall notify each Board member of his appointment and shall acknowledge in writing the services of each retiring member. The Council shall also notify the Chairman and Secretary of all appointments to the Board.

- b) The Provincial Representatives to the Board shall be appointed along with the members of other Standing Committees each year. Recommendations for this office to take effect after the Annual Assembly shall be requested by the Council from each Provincial Association immediately following its Annual Meeting. The Council shall notify each representative of his appointment and shall acknowledge in writing the services of each retiring member. The Council shall also notify the Chairman and Secretary of all appointments to the Board.

##### Article III — Organization of the Board and Staff

- a) The Board shall have the following officers:  
A Chairman and a Chairman for each group of Provincial Representatives.
- b) The appointed staff shall consist of:  
The Editor, Publisher and Editorial Board Secretary.

##### Article IV — Appointment of the Board's Officers and Staff

- a) The Chairman of each group of Provincial Representatives shall be appointed annually by the Council after consultation with the Chairman of the Editorial Board.
- b) The Staff shall be appointed by the Council on the recommendation of the Journal Committee.
- c) When deemed advisable the staff may be augmented to include such appointments as: An Assistant Editor, A French Speaking Associate Editor, a bilingual Secretary and a Reporter.



#### Article V — Duties of Officers and Staff

- a) The *Chairman* shall preside at Board meetings and may call special meetings when deemed advisable.

Each February the Chairman shall be responsible for the preparation of the Annual Report of the Editorial Board. This report shall be submitted to the Board for its approval and suggestions before being sent to the Council.

The Chairman during the calendar year prior to the Annual Assembly shall preside at the Annual Meeting to report on his year's work, and, in case of retirement, shall introduce the new Chairman. The travelling expenses of the presiding Chairman, and, in the case of his retirement, of the Chairman elect also, shall be paid by the RAIC on the same basis as Provincial Delegates, Article XXIII, of the By-Laws.

- b) *Chairman of Representatives in each Province* shall receive minutes of all Board meetings and shall serve as a link between their Representatives and the Board. They shall also stimulate as much activity as possible among their committees to assist in keeping a flow to the Board of the best possible material.
- c) The *Editor* shall be ex-officio a member of the Board, shall attend all Board meetings and, if a member of the Institute, shall have the right to vote. His duties shall be those generally undertaken by an Editor and as more specifically described in his agreement with Council.
- d) The *Publisher* shall attend all Board meetings but shall not vote. He is charged with the responsibility for the printing and distribution of the *Journal*, procurement of advertising, and all functions more specifically described in his agreement with Council.
- e) The *Secretary of the Board* shall keep a record of the minutes of all meetings of the Board and shall be responsible for all the Board's correspondence. Copies of the minutes shall be sent to all Board members, all Journal Committee members, the Publisher, the Honorary Secretary and Secretary of the RAIC, and to the Chairman of each Provincial group of Representatives within ten days of each meeting.

#### Article VI — Procedure

- a) *Meetings of the Board* shall be held monthly, with the possible exception of July and August, at such time and place as shall be mutually agreed upon with Council. Four members exclusive of the Editor shall constitute a quorum.
- b) The *Annual Meeting* shall be held at the time and place of the Annual Assembly of the RAIC. To afford the widest possible exchange of views it is desirable that all Board members and all Provincial Representatives shall attend. All members of the RAIC shall be welcomed to the Annual Meeting and be encouraged to take part, however, only Board members and Provincial Representatives shall be entitled to vote.
- c) *Submissions* to the Board, whether articles or photographs, shall be promptly acknowledged by the Board's Secretary. Decisions as to use or otherwise shall be mailed to the sender as soon as reasonably possible. In the case of photographs, whether accepted or rejected, they shall be returned in good condition as quickly as possible.
- d) *News of RAIC activities* shall be published regularly. It shall be the responsibility of the Secretary of the Council to submit monthly all such items to the Editor.
- e) *Policy Record* — When an important question affecting the Policy of the Board has been debated and decided, the Secretary shall make two copies of such decision in addition to the minutes. One copy shall be kept by the Secretary in a special "Policy" file and one copy by the Chairman in a similar file to be passed on to the succeeding Chairman.

#### CONTRIBUTORS TO THIS ISSUE

**Raymond Card** came to Canada after being articled to a firm of architects in Birmingham. He was a contestant in the 1913 competition for proposed Government Buildings in Ottawa. Overseas with the First Canadian Contingent in 1914, he served five years in France, India and Mesopotamia. He studied engineering at University College, London, and civics and town planning at Toronto University. A member of several housing committees he gave up private practice to become Regional Director of the NHA. Later he became Loans Manager and Regional Architect to the Central Mortgage and Housing Corporation.

A past president of the Toronto Chapter of the Canadian Authors Association, the Society of Residential Appraisers and the Canadian Drama League, he was for several years on the editorial board of the *Journal* of the RAIC. A chartered structural engineer (U.K.), a Fellow of the Royal Society of Arts, he is the author of many articles on architectural matters.

**John Stuart Cauley** was born in Cobourg, Ontario, and received his early education there and in Peterborough. After service as a navigator in the R.C.A.F., he attended the University of Toronto, graduating in 1950 with the degree of Bachelor of Architecture. After two years in the office of Burwell R. Coon, he joined Robert A. Servos to form the firm of Servos and Cauley Architects, in Toronto. In the past two years the firm has engaged in general practice and their work has included schools, institutions, churches, and church buildings in many parts of the province.

#### O CANADA



*They whistle while they work*

#### FUTURE ISSUES

January, 1955	Japanese Architecture
February	Zurich Airport
March	Students' Issue — University of British Columbia
April	Maritimes
May	Office Buildings
June	Commercial Buildings
July	Saskatchewan



## VIEWPOINT

*It has been said that most school buildings of today in Canada are remarkably similar in design and are lacking in imaginative handling by the architect. Do you agree?*

I would agree that there is a remarkable similarity of design to the school building solution, but that it is one of *regional* similarity rather than *national* similarity. Similarity within a region may be due to several causes; first, the provincial government education department's regulations tend to set standards of space, material and budget.

The second is the result of school boards of the architectural bureaus, in larger cities, using repetitive stock plans and through finding it unnecessary to keep looking for new ideas. Reticence on the part of the educators to think in terms other than terms of what they have been used to, is the third point, resulting in repeated classroom layouts and standard units of similar design.

The architect, too, is not free of the blame in "unimaginative handling of design solutions for school building". He is reluctant to take time, and renew effort to improve the workable and accepted techniques of his past work. The results of experimentation on, or the departure from, the proven design, may result in an unsuccessful building, jeopardizing his status as a school architect. In our office we have criticized ourselves in this regard and are attempting to try newer plan techniques, being very careful to check our budget costs against those of the standard proven design. We hope to find in this departure from our accepted plan forms and classroom layouts a new and more flexible type of classroom plan resulting in a new and different school solution.

We are influenced by the work shown in our progressive magazines, the majority coming from the United States where different sets of requirements, cost, and teaching techniques along with warmer climates lend themselves to a more open and imaginative type of building.

This American influence, as portrayed in the professional publications, shows perhaps a greater variety of imaginative design, due to the fact that they are a relatively few good examples drawn from a much larger number of professionals. We, in Canada, with a much smaller working group of architects have a proportionately fewer "visionaries" from whom most of the design innovations must come. Therefore, the best that we can hope for is a sound average school design, with the really outstanding examples few and far between.

*Dennis H. Carter, Winnipeg*

I must agree that school buildings of today in Canada, with very few exceptions, are remarkably similar in design and some of them lack imaginative handling by the architect.

There were great changes in the planning of schools immediately after the war and some interesting and good results, along with some very bad results were produced. In the last three or four years, there has not been so much evidence of change, and this would indicate that either a good type of design has been developed or that the architects have become lethargic. There is plenty of opportunity for change in school design, and although there is no reason why a school building should not look like a school, there is every reason that our conception of a school should change and keep pace with the ever changing education methods and requirements.

The main reason why governments or bureaus should not set up files of stock school plans of all sizes is that every school, before it is completed, is obsolete, and should never be repeated. If this were not the case then there would be no progress and life would be dull indeed.

*Burwell R. Coon, Toronto*

The majority of school buildings across Canada are similar in appearance and must be so since they serve similar needs. The differences will be due to the physical conditions, the climate, local materials and labour conditions, the type of community and other local factors, and they determine the success of the

individual architect's contribution. Repeated use of standard plans often results in buildings which lack imagination. If architects themselves repeat their designs without alteration to fit specific needs, they are not providing the service of which they are capable. On the other hand, one should not make a fetish of originality but should use the research of those who have the time and money to do it, by applying it to a given situation, and in so doing should produce a good and perhaps imaginative design — depending on the architect's ability. More of our schools would qualify as imaginative if we considered successful utilization of inadequate budgets.

My plea is for greater charm and warmth, and for a scale appropriate to a building used by children, especially elementary schools, and this can often be achieved without increase in cost. Also for greater attention to be paid the facilities for common activities — free play, relaxation and organized games.

*Rolf Duschenes, Saint John*

Do I agree? Yes and no! At the grave risk of elimination from succeeding causeries, may it be suggested that future theses be of the one-headed variety.

There is similarity in design and there is imaginative handling by the architect. The question suggests incompatibility of these qualities, that imaginative handling must necessarily produce something differing greatly from the norm. It is nearer the truth to say that imaginative handling coupled with a sense of the practical, has itself resulted in that similarity in design which the thesis suggests is de trop.

Remarkable similarity in design is not unknown in other forms of production where there is little scope for diversity in the assemblage of the elements. As an effect of this restraint, we cite the human race, and do not find it dull.

Of all modern building types, school buildings stand apart in their honesty of architectural expression. Their purpose is unmistakable. They are similar, but we do not find them dull.

The amazing fact is that despite standards imposed by authority and construction technique, architects are turning out school buildings with that touch of imaginative handling which transmutes the inert into a thing of life and spirit.

*A. J. Hazelgrove, Ottawa*

Architecture is once again expressing contemporary civilization so that we no longer resort to photographs and measured drawings to find a "top coat" for our buildings. We can no longer be criticized for sacrificing the functional aspects of a project to suit a Gothic or Colonial exterior and so architects should be complimented for the straightforward solution of school buildings, all of which have a similar look just as did the buildings of the great Georgian period. The credit for this achievement must, however, be shared with the tradesmen of our day who have forced costs so high that the school designer must keep his building to the bare essentials, constructed with the cheapest materials. As truth in architecture has resulted surely we have achieved something!

*A. Leslie Perry, Montreal*

An architect is the only professional who receives intensive training in the art and science of planning. That professional educationalists are in the habit of developing rigid solutions for the planning of school departments and forcing their adoption is an indication that perhaps we are not taking the initiative with regard to the problems inherent in designing for education. We cannot say we are doing our best if we merely solve jig-saw puzzles made up of preconceived parts.

The aim of this field seems to be to produce cheaper schools rather than better, to design to the minimum requirements of health, sanitary and public safety requirements. It is axiomatic that the lowest common denominator brings with it lack of imagination and uniformity of design.

If the future generation is to have a well rounded education it must be exposed to other than purely material considerations.

If minimal standards are sufficient — what need of architects?

*Peter M. Thornton, Vancouver*



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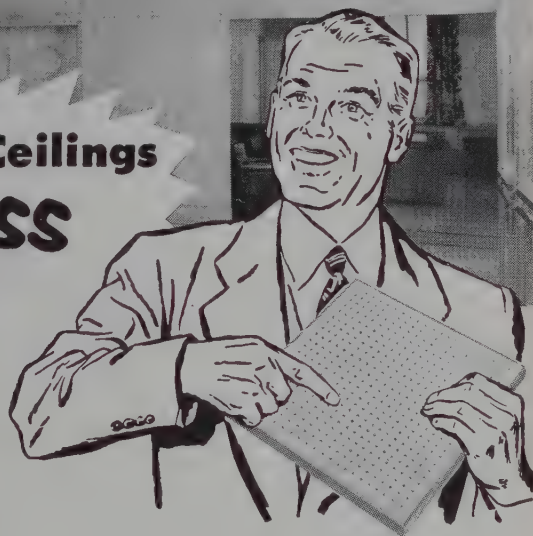
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Each of these J-M Acoustical Materials has specific advantages in its own field. For free descriptive literature or for an advisory survey by a J-M Engineer, write Canadian Johns-Manville, Dept. 4258, 199 Bay Street, Toronto.

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40 years of leadership in the manufacture and installation of acoustical materials

A-207

# to meet the needs of growth

*"Every month  
I find new  
reasons for  
approving them"*



**JANUARY**



*"Maintenance department reports less cleaning time with new Westeel Hudson partitions."*

**FEBRUARY**



*"J. B. very impressed by our 'rich, solid-looking' new offices—everyone likes them."*

**MARCH**



*"Increasing facilities to accommodate new clerks. Lucky those permanent-looking Westeel partitions can be moved so easily!"*

**APRIL**



*"Surprised, they moved the door into the corridor nearer the front lobby—must have done it overnight."*

**MAY**



*"Had small fire in paper stock room—proved Westeel partitions are fireproof."*

**JUNE**



*"Office manager happy again. Well insulated partition stopped noise back of his sanctum."*

**JULY**



*"Portion of corridor wall removed until end of summer lull. This will allow through-draft during hot weather."*

**AUGUST**



*"Found re-wiring intercom. easy—learned that Westeel partitions have wiring space in all vertical and horizontal members."*

**WESTEEL**

MONTREAL TORONTO WINNIPEG REGINA



# nd flexibility



## "HUDSON"

### WESTEEL'S

## New FLUSH PARTITIONS



*"Architect's choice of colours so 'right' for partitions in our offices—understand he can get any colour he wants in Westeel partitions."*



*"Discovered how easy they are to wash when I had laboratory's Hudson partitions washed for the first time."*



*"Decided to substitute solid panels for glazed ones between Smith and Accounting, can use his to enlarge draughting office."*

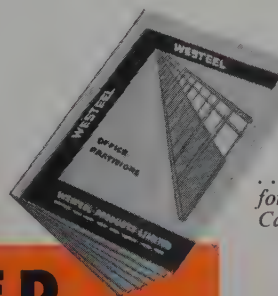


*"Tenants in rented section happy with new arrangement of offices—surprised how easily the partitions can be moved to meet requirements."*

Westeel's Hudson Flush Partitions provide an efficient and economical means of dividing large areas into attractive offices and other working units.

Hudson Partitions are *permanent* in the sense that they will last as long as the building. They are *temporary* in the sense that *all sections*, or any section can be moved and relocated wherever desired.

These flush construction partitions are free of dust-collecting projections. Their architectural lines are simple, pleasing and practical. They provide a perfect complement for any type of modern interior furnishing.

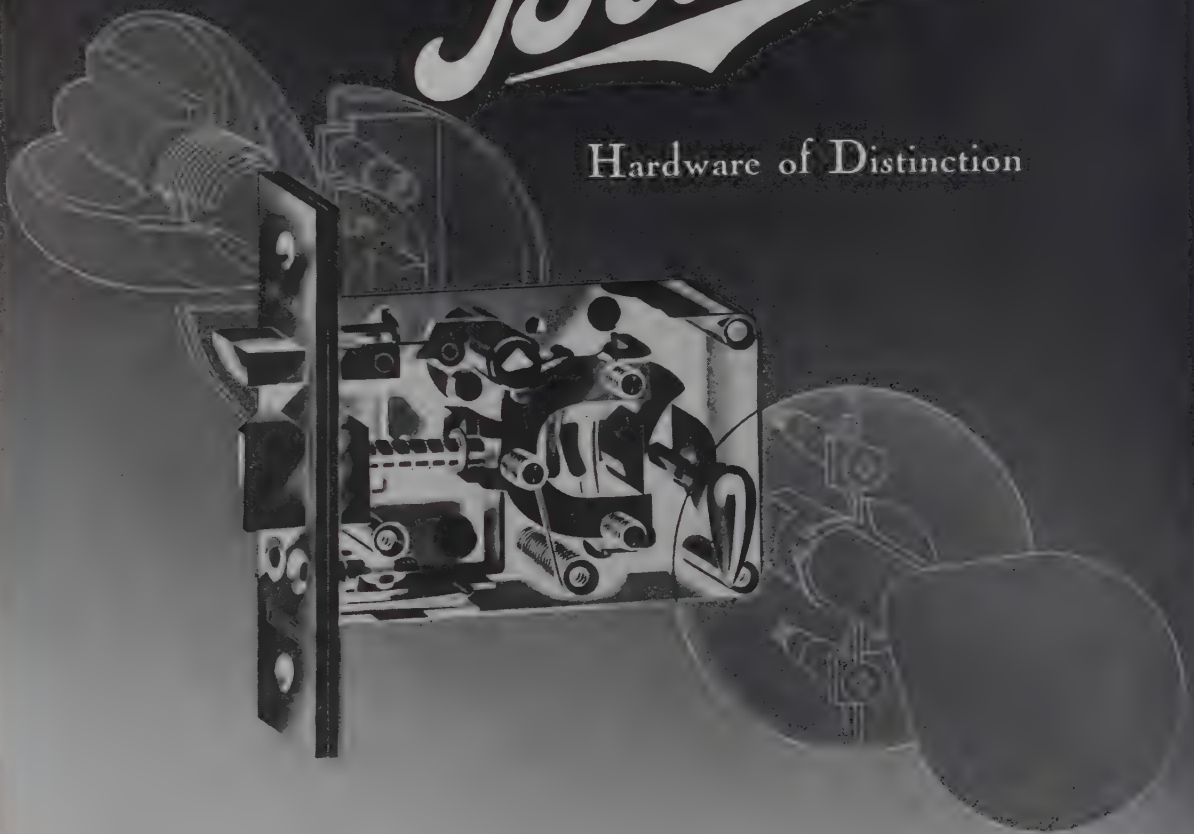


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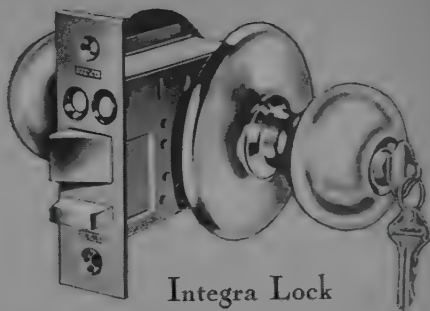
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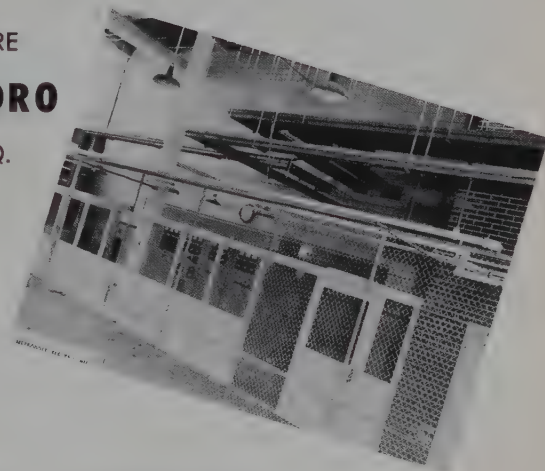
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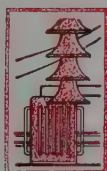


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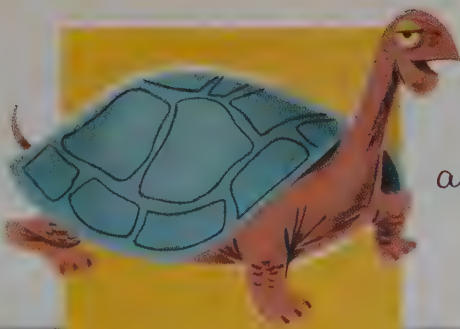
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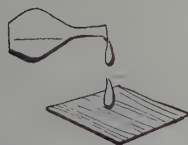
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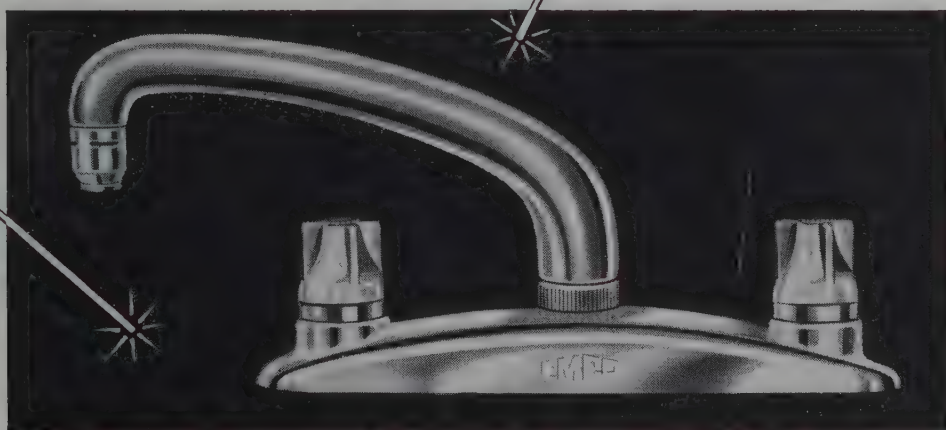
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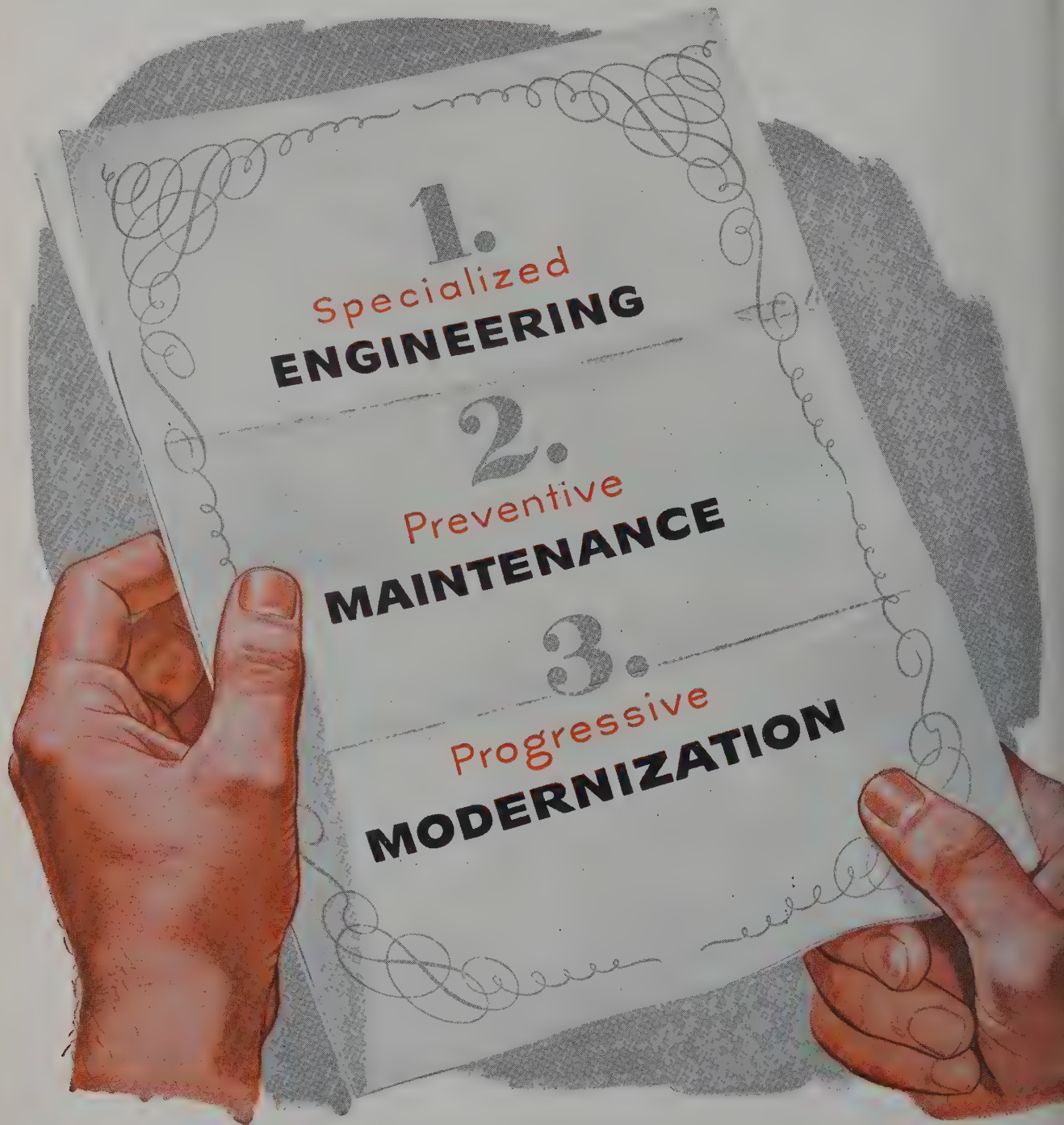
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**OTIS GENERAL DUTY FREIGHT ELEVATORS**



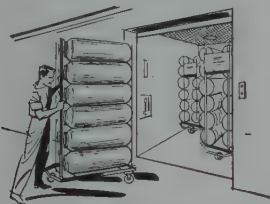


# "INSURANCE"

## HAVE THREE EXTRA FACTORS OF SAFETY

Whenever you need a freight elevator, it should be on duty. It's like a watch. If it isn't running it's useless. And costly. Especially when lack of elevator service holds up a production or materials handling line, or warehouse delivery trucks, or automobile parking, or mining, etc.

You can save money in the long run with Otis general duty freight elevators. They're standardized. They have lifting capacities of 2,500 up to 10,000 lbs. or more. And full safety features, power doors, self-service or attendant operation.

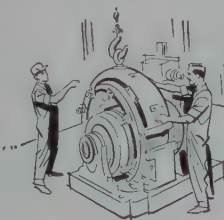


Only Otis freight elevators can offer you always-on-duty "insurance." It's based upon these 3 extra factors of safety.

### 1 Specialized ENGINEERING

Otis hoisting machines, which are the heart of the installation, are not adaptations of standard commercial equipment. Like every other part of

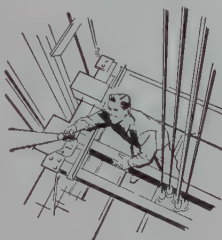
an Otis installation, they're specifically designed to meet the unique requirements of elevator service. And



every part is built in Otis plants under rigid quality control. All with a basic knowledge of elevatoring that can't be matched.

### 2 Preventive MAINTENANCE

Otis maintenance keeps Otis freight elevators performing like new—year after year! Otis service is *engineered-service by the maker* that prevents slowdowns and breakdowns; extends elevator life by 50%; eliminates expensive, unexpected repair bills; keeps replacement parts available over 60 years; supplies field-trained men having an aggregate of 21,500 years' elevator experience; provides 24-hour-a-day service on a nationwide basis through 27 offices. All, because we never lose interest in the performance of an Otis installation.



### 3 Progressive MODERNIZATION

An Otis freight elevator need never become obsolete. New developments are made applicable to existing installations. We strongly recommend planned, progressive modernization as always-on-duty "insurance."

### AUTOMATION

You can have freight elevators where you want them, when you want them. The same advanced electronic skill that developed AUTOTRONIC® completely automatic operatorless elevators for busy office buildings is ready to make completely automatic freight elevators an integral part of your production line.

\* \* \*

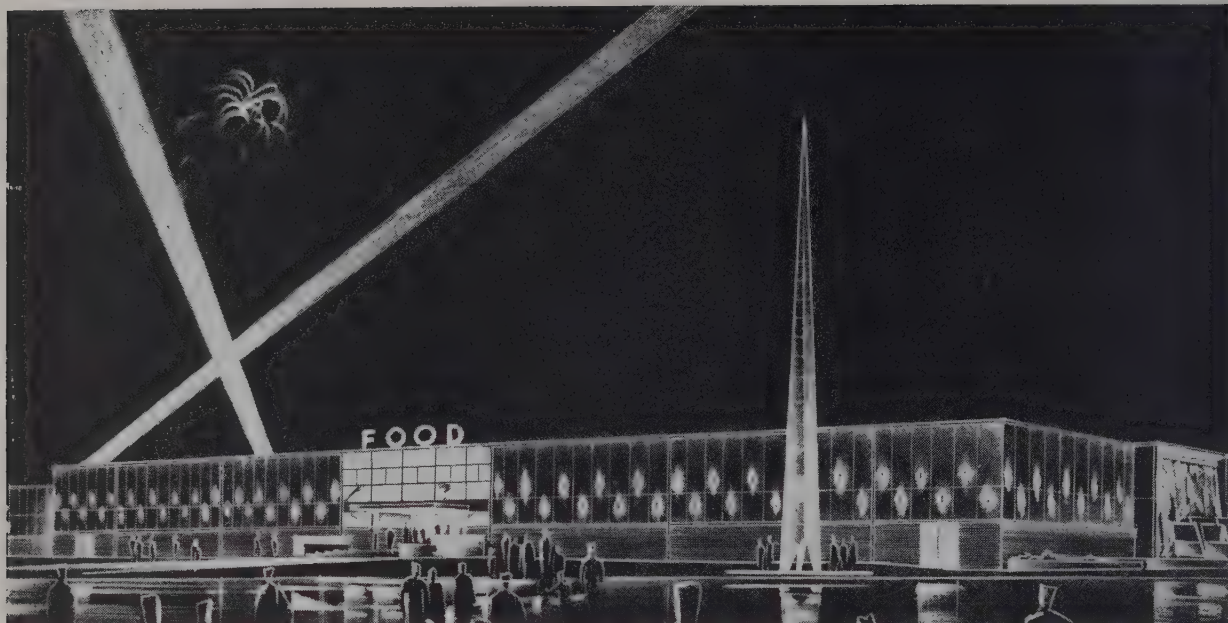
Our broad experience in the field of industrial elevatoring qualifies us to advise on standard or special adaptations of Otis elevators for unusual freight handling requirements. This experience is available for any size installation, however large—or small. Call any of our 27 offices for details.

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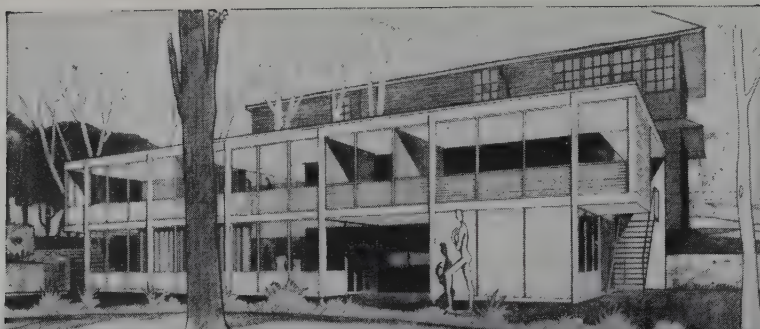
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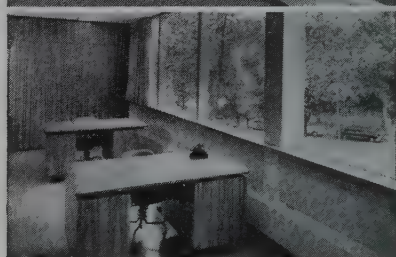
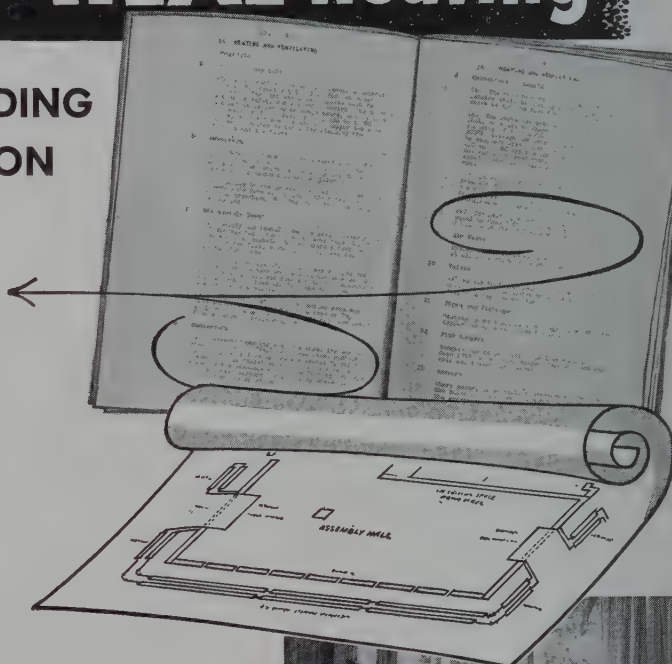
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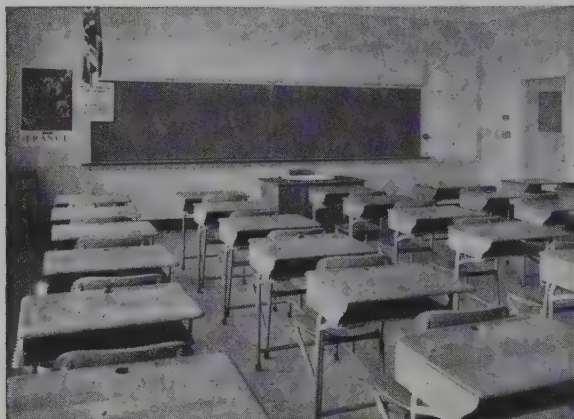
contributes to better student learning

**Montreal's West Hill High School features individual room temperature control**

Comfortable classroom temperatures promote healthy bodies and more alert minds.

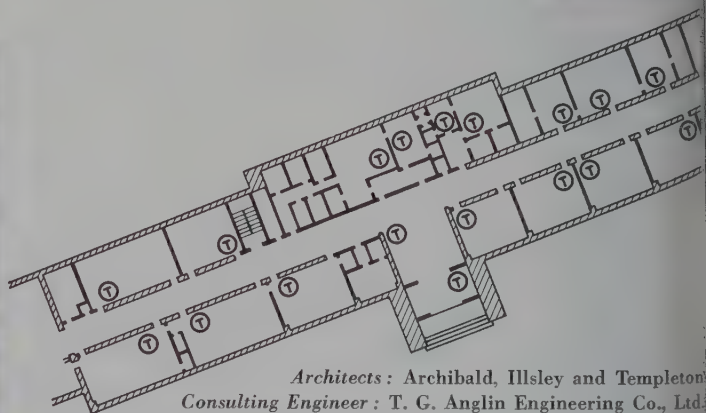
Every one of the 25 classrooms in this school has an individual thermostat. Teachers can keep temperatures in their classrooms exactly right for most efficient learning—regardless of exposure, extensive window areas or the activity of the pupils.

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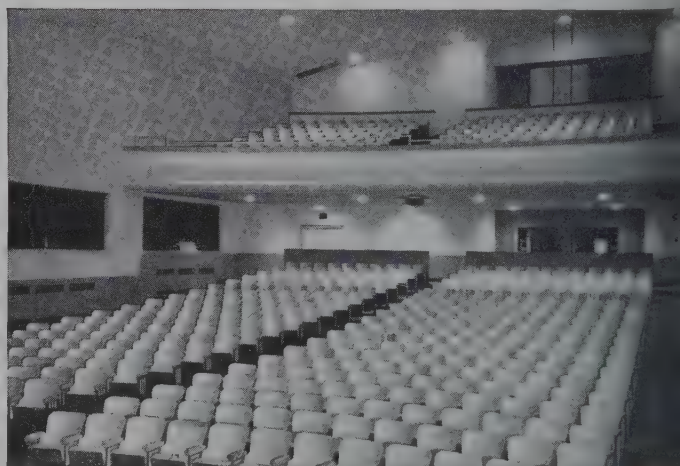


Heat is metered to each classroom exactly as needed—simply by adjusting a dial—and no heat is wasted! No lethargic students here.

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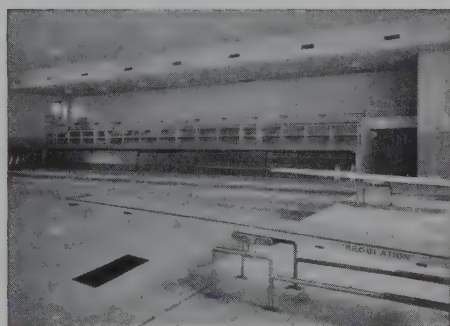


*Comfortable, even temperatures for new or existing buildings - of any size - are only 2 reasons why you should specify Honeywell Customized Temperature Control*

It doesn't matter whether it's a school, office, factory, hospital, apartment, store, garage—any size building, new or existing, Honeywell will help meet your heating, ventilating, air conditioning and industrial control problems.

Honeywell Customized Temperature Control creates the ideal indoor climate" quickly, dependably, and saves fuel, too. And with a complete line of pneumatic, electric and electronic controls to choose from, Honeywell Customized Temperature Control offers you the greatest flexibility in design. What about performance? Honeywell-built controls assure many years of trouble-free operation. And they're backed by the best service organization in the country.

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Athletics play an important role in the lives of high-school students. In this swimming pool for example, Honeywell Customized Temperature Control closely guards the special temperature conditions required.

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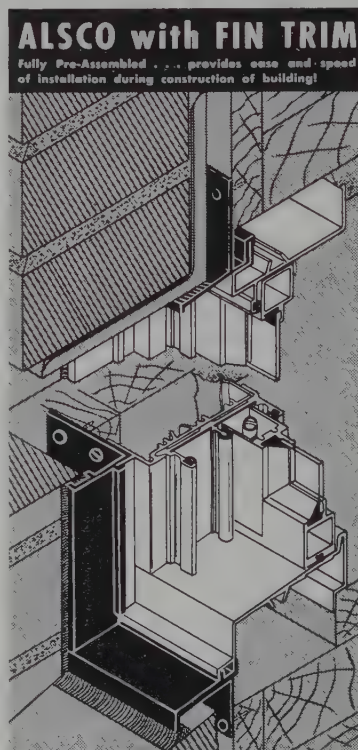
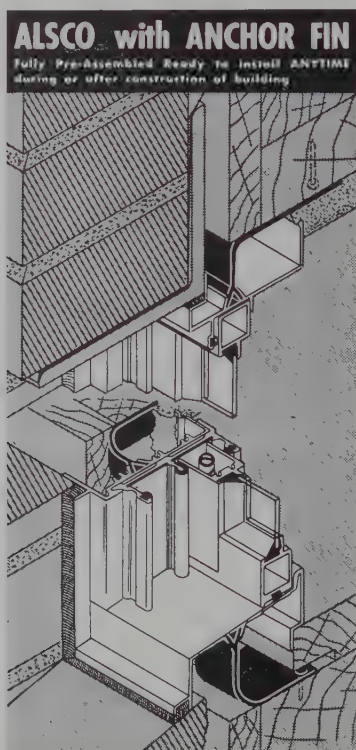
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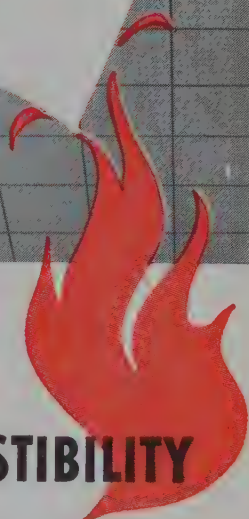
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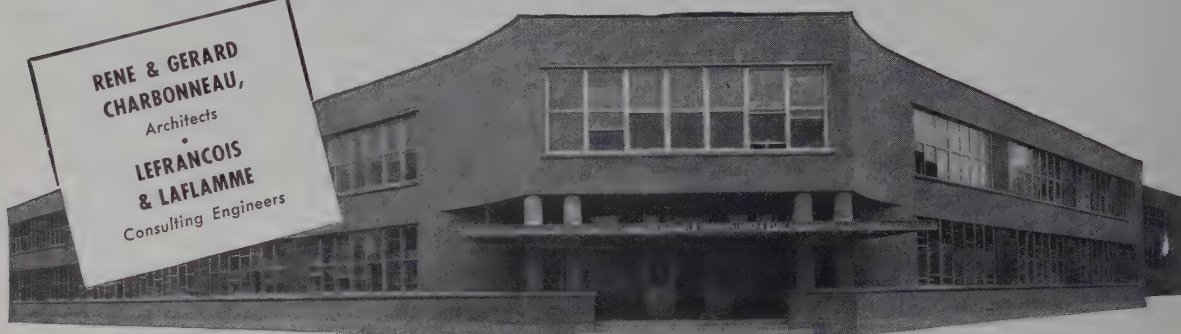
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showing wide expanse of wall and window

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They called in Darling engineers at the beginning of the project, to work out the best application of the heating system to the particular problems of the school's temperature requirements.

They also know that Darling service not only covers the initial *installation*, but also extends during the later *operation* of the heating system. Thus they can be sure that their joint plans are carried out permanently in practice.

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Webster Walvectors along outside walls  
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*Mathers & Haldenby, Architects*

OVER 237,000 SAND LIME BRICKS  
USED FOR INTERIOR MASONRY IN THIS CONSTRUCTION

FOR STRENGTH, APPEARANCE AND ECONOMY

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MURRAY

# Echosorb

## mineral ACOUSTICAL TILE

**ECHOSORB** is a completely incombustible tile compounded of gypsum, strong mineral fibres and a synthetic binder, offering the following advantages:

### FIREPROOF

Many cities now require the use of non-combustible acoustical materials in public buildings and Echosorb meets such requirements in all respects.

### HIGH SOUND ABSORPTION

Perfect acoustical control, due to fissured pattern and high inherent porosity, Echosorb gives a noise reduction coefficient of 65 — 70% over a frequency range of 128 — 4096 cycles.

### EASE OF APPLICATION

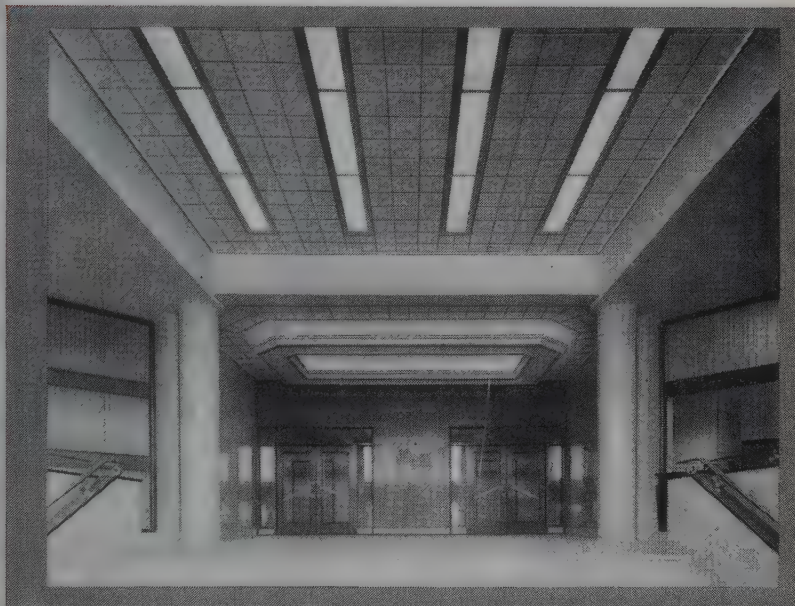
The light weight and exact uniformity of dimensions make installation speedy and inexpensive. Echosorb may be applied to concrete, plaster or gypsum surfaces.

### ECONOMICAL

The initial cost of Echosorb will vary with the thickness of the tile used, but, generally speaking, the cost will be only moderately higher than fibreboard tile.

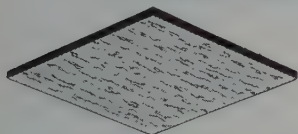
### MAINTENANCE

May be cleaned by vacuum cleaner attachment, or repainted by brush or spray, without appreciably lowering the acoustical value.



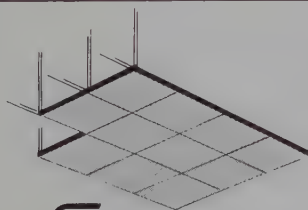
**ARCHITECTURAL SCOPE** — The fissured surface of Echosorb presents a beautiful pattern which blends attractively with any well designed interior. Its pre-painted surface gives good light reflection, adaptable to the indirect lighting used in modern schools, hospitals, offices and public buildings.

MURRAY *Echosorb*



### MINERAL ACOUSTICAL TILE

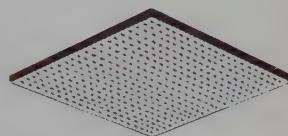
Available in  $1\frac{1}{16}$ " and  $\frac{7}{8}$ " thickness, Echosorb has a factory painted, washable white surface. Tiles, with bevelled or square edges, are 12" x 12" in dimension with 12" x 24" available for sidewall treatment.



## Steelorb

### STEEL PAN AND FIBERGLAS\* ACOUSTICAL CEILINGS

A suspended metal pan system containing a special Fibreglas pad . . . incombustible, with a white baked enamel finish that cleans with mild soap and water . . . high sound absorption and offering easy access to overhead utilities.



## DONNACOUSTI

### Wood Fibre SOUND ABSORBING TILE

An economical approach to sound control . . . pre-painted and easy to install, with good light reflective properties . . . available in several types and thicknesses to give exact degree of sound control desired. Donnacousti is also available with a superior Fire Retardant Paint where required.

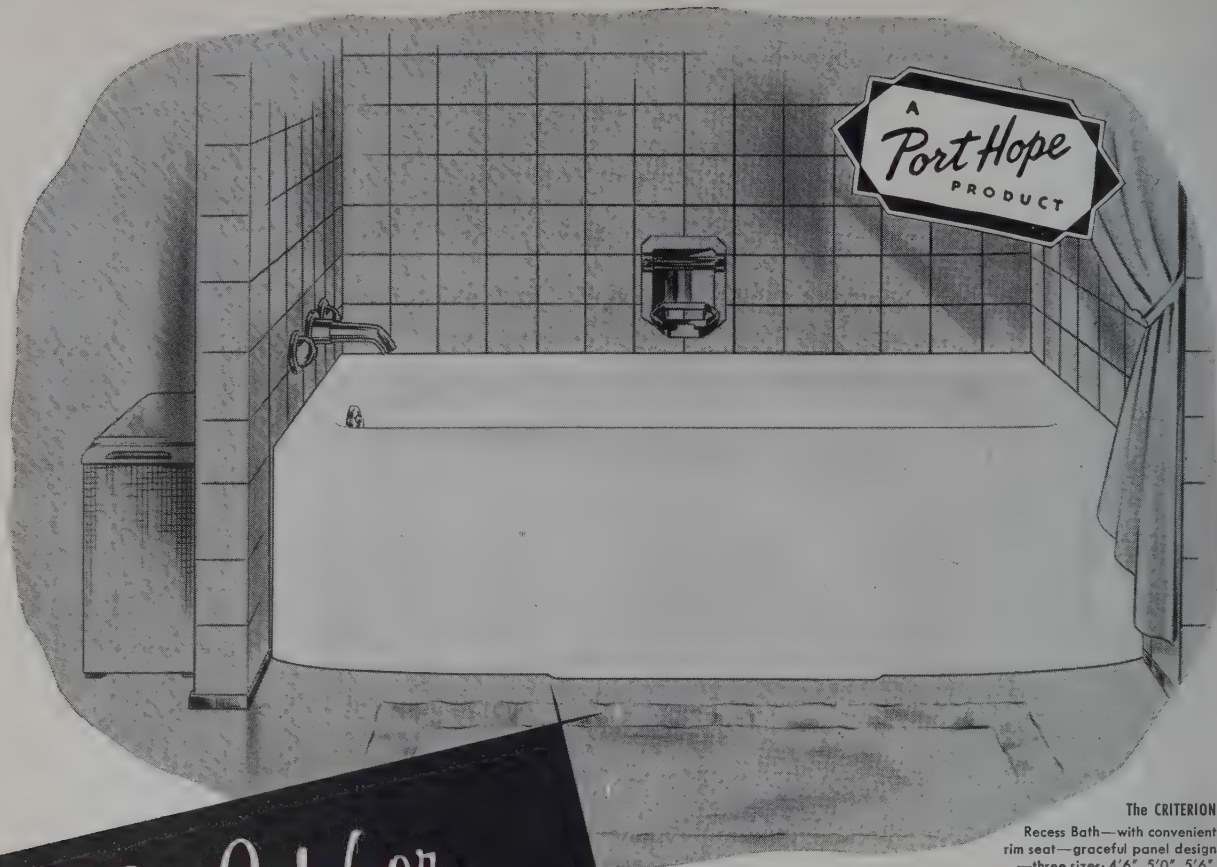
\* TRADE MARK ®

AT-1-54

Write for free, fully descriptive folder on Murray acoustical tiles or phone your nearest Murray office

Alexander **MURRAY** & Company  
LIMITED

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The CRITERION  
Recess Bath—with convenient  
rim seat—graceful panel design  
—three sizes: 4'6", 5'0", 5'6".

*Styled for  
Beauty*  
**...BUILT TO ENDURE**

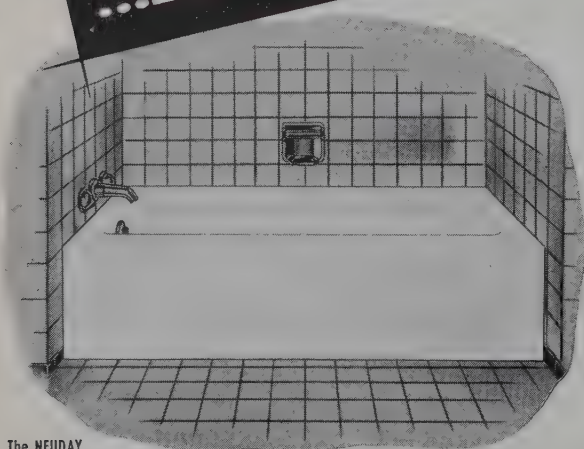
## PORCELAIN ENAMELED CAST IRON BATHS

*for new construction  
or modernization*

The "Criterion" and the "Neuday"  
are typical of the wide range of styles and sizes  
in the complete Port Hope line to meet a variety  
of modern requirements.

All have built-in Port Hope quality. They are  
made of enduring cast iron. On this  
is fused a thick coat of enamel that is sparkling,  
sanitary and easy-to-clean.

All are available in white and a variety of  
attractive harmonizing colours; with right or left  
hand outlets. See your "Blue Book" of Plumbing  
Fixtures for basic specifications and dimensions.



The NEUDAY  
Recess Bath—has the low  
height (14") so frequently desired  
—in 5-ft. size.

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IN THIS HOME

use

# TEN-TEST

## INSULATING SHEATHING

THIS HOME, TOO

with

# MASONITE

## TEMPERED PRESWOOD SIDING



### Strength - with comfort

Large panels especially developed to replace conventional wood sheathing, and provide added structural strength plus lifetime insulation. Two types—asphalt coated or asphalt impregnated—in 4' x 8' and 9' size, of  $\frac{5}{8}$ " thickness. Protects against excessive rain or moisture penetration—put it on in any weather and finish the interior on schedule.

### Points of value!

STRENGTH is provided as large panels greatly reduce number of joints. INSULATES against winter's extreme cold and summer's hot sun. ECONOMICAL because waste is negligible as there are no knots or split ends. ADAPTABLE to any final finish of siding, brick, stucco or stone. APPLIED quickly as panels are white ruled at 16" centres for speedy nailing direct to studding.

If the interior finish is to be of plaster we recommend the application of 1" thick TEN/TEST V-Notch plaster base.

ALL OF THESE PRODUCTS ARE FULLY  
ACCEPTED BY CENTRAL MORTGAGE  
AND HOUSING CORPORATION

### Quality - at low cost

Masonite Siding is very much in line with other conventional materials—but every square inch is usable, no knots, raised grain or split end waste. Has a very smart appearance as it comes in three widths of 12", 16" or 24" to suit any type of home design. In 4' and 8' lengths of full  $\frac{1}{4}$ " thickness. A strong, grainless Tempered Preswood in natural tone or with Grey Primed finish.

### Note its features!

SMOOTHER base for paint, takes less and holds it longer. STRONGER than oak and won't split, splinter, rot or decay. ECONOMICAL to apply as there is no waste, stays secure and nails stay put.

TO: INTERNATIONAL FIBRE BOARD & PLYWOOD  
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Forward samples and specifications immediately to

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ADDRESS .....

CITY ..... PROV. ....

# A Tale of Two Tiles...

Now being seen in all the best places — B. P. FLORTILES. In homes, stores, schools, restaurants, theatres, churches, public buildings of all kinds, B.P. FLORTILES are catching eyes because they're beautiful . . . saving money because they're wear-defying and durable.

Today many an architect, contractor, home builder

is jotting down B.P. FLORTILE on the plan — and putting either "Vinyl" or "Asphalt" beside it. Each of Building Products Limited's two tiles — VINYL FLORTILE and ASPHALT FLORTILE—is a leader in its class. One of them is sure to meet the specifications of any building job. Among the many good things to be said for each of these fine tiles are these:

## B.P. Vinyl Flortile

The tile that combines in *one* product all the most desirable features of today's finest floorings. It's a quality tile of the vinyl plastic-asbestos type and it's rated tops because of these outstanding qualifications:

**BEAUTY** — available in a wide range of gorgeous colours that won't fade or wear away because the colour goes *all the way through*.

**DURABILITY** — it displays unparalleled resistance to deterioration—has withstood the severest possible abrasion tests with no appreciable sign of wear.

**EASE OF MAINTENANCE** — it's the easiest flooring of all to keep clean. Light mopping whisks away dirt. Requires *no* wax protection, although occasional waxing adds to its beauty.

**WATERPROOF** — water, oil, grease and most acid and alkaline solutions have no effect on B.P. Vinyl Flortile.

**RESILIENCE** — B.P. Vinyl Flortile *gives*, so it's pleasant to walk on. Absorbs sound, too.

**APPLICATION** — can be applied quickly and easily over wood or concrete — on or below grade and on suspended floors.

## B.P. Flortile

Asphalt tile in its finest form. BP Flortile shines when the specifications demand a top quality floor — *within a closely calculated budget figure*. Year in, year out, BP Flortile gives one hundred cents' value on every dollar invested. Here are just a few of its features:

**COLOURFUL** — comes in a complete range of lovely plain and marbelized shades . . . also in the exclusive B.P. PARQUETRY STYLE. And the colours are solid right through the entire thickness of the tile for lasting beauty.

**EASY TO MAINTAIN** . . . and to apply over wood or concrete — on, above or below grade.

**SPRINGY** — B.P. Flortile cushions footsteps, softens sound.

**LONG-LASTING** — takes hard wear for years without deteriorating.

B.P. VINYL FLORTILE or B.P. ASPHALT FLORTILE will solve the flooring problem on *your* next job with ease. When you want further information on either or both, write P.O. Box 6063, Montreal; P.O. Box 99, Winnipeg. And please remember, B.P. Approved Flooring Contractors and the B.P. Technical Service are always at your disposal to assist you on unusual problems, provide authoritative advice on any special applications.

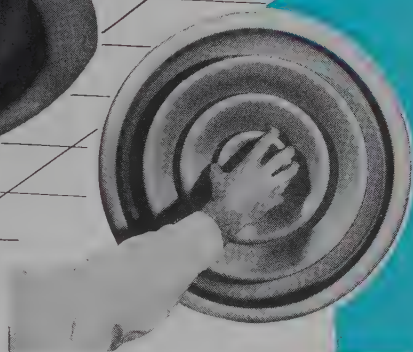
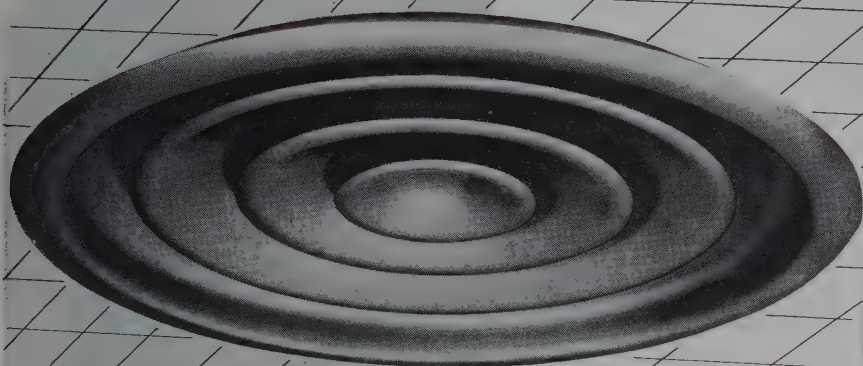


**BUILDING PRODUCTS LIMITED**



# ADJUSTABLE AIR PATTERNS

FOR  
SPOT HEATING OR COOLING



## Aerofuse CEILING DIFFUSERS

**Are Economical, Efficient And Easy To Install**

Periodic adjustments to the air pattern are often desirable after a diffuser has been installed — and with an "Aerofuse", it's easily done! By simply turning the centre cup, the pattern may be adjusted from horizontal to vertical, and once adjusted, systemic pressure or vibration will not affect the setting of the rings. This makes the Type "PA" (illustrated above) ideal for installations where spot heating or cooling are required — for exceptionally high ceiling applications or wherever air pattern adjustability is desirable.

Centre assembly can be quickly and easily removed to facilitate installation on exposed ductwork or flush with ceiling.

### THE TYPE P SERIES

MATCHED SETS: TYPES PA, PS, PF, PR, PH

All five diffusers in this "Aerofuse" series have an identical number of concentric rings for uniform appearance where various sizes may be required. All are beautifully styled with matching facial contours and smooth graceful lines. They harmonize well with the most modern interiors. Write for descriptive catalogue number 108.

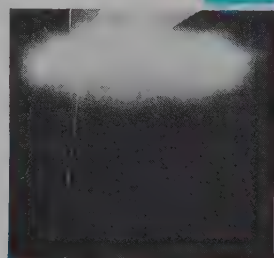


# HART & COOLEY

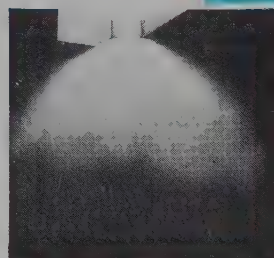
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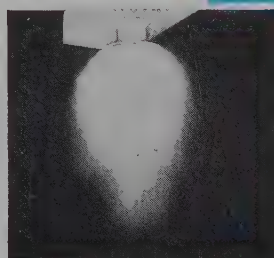
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HORIZONTAL PATTERN



INTERMEDIATE PATTERN



VERTICAL PATTERN



**DESIGN WITH ...**

# STELCO HI-BOND

THE DIFFERENCE IS IN THE STEEL ... THE SERVICE ... AND THE SAVINGS!

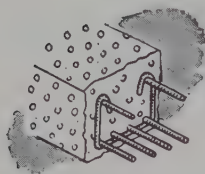
**Only NEW billet steel is used for Stelco Hi-Bond Bars ...**

The analysis is controlled, the quality uniform, and the performance known. These bars conform to C.S.A. Specification G 30-48 and A.S.T.M. Designation A 305-51.

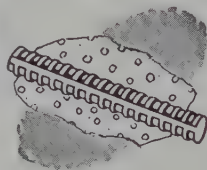
**The supply position is good ...** Stelco's increased capacity for both steel-making and rolling enables the designer to plan with confidence on the availability of Stelco Hi-Bond. Ample stocks are held, in all sizes, for all needs.

**Stelco Hi-Bond saves time, material and labour ...** Ask Stelco to show you *proof* of economies. Assembly is simple and speedy — and designers can plan closer to the strength limits of both the steel and the concrete.

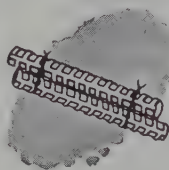
*For full information, contact any  
Stelco Sales Office.*



HI-BOND bars, through superior resistance to slip, reduce deflections of beams and deformations of columns.



HI-BOND bars maintain bond at a load stress 57% greater than transverse lug bars, 83% greater than longitudinal lug bars, and 134% greater than plain bars.



HI-BOND bars develop full tensile strength in splices with a much shorter lap than old-style bars.



The ribs on HI-BOND bars key into each other when crossed at right angles. A single wire tie provides a safe, strong joint.



**THE STEEL COMPANY OF CANADA, LIMITED**

**Executive Offices: HAMILTON, MONTREAL**

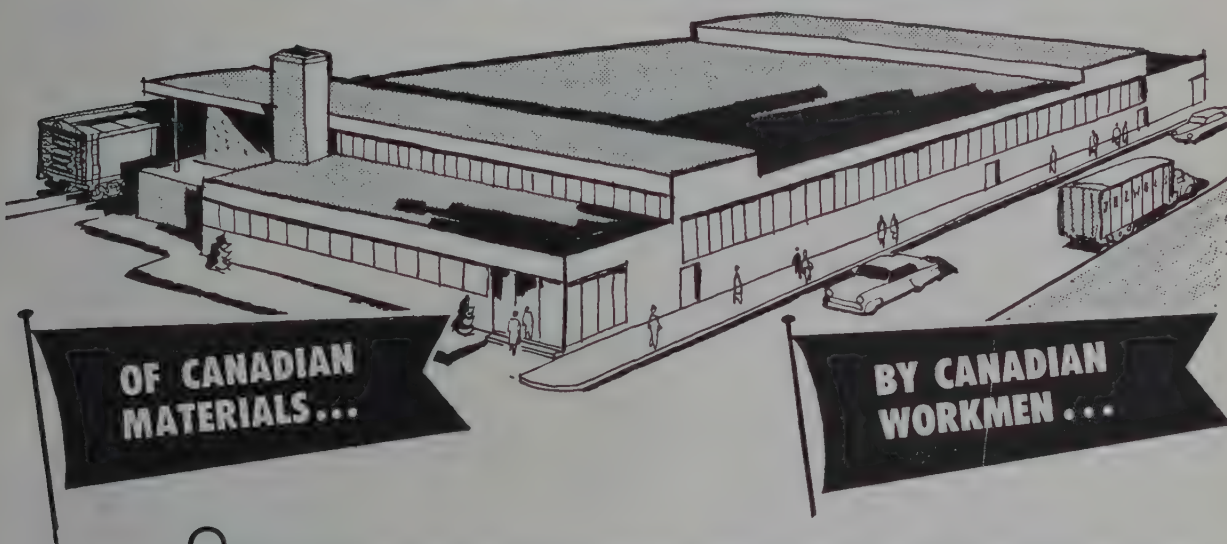
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# WILLIAMS & WILLIAMS METAL WINDOWS

## NOW PRODUCED IN CANADA AT OUR NEW TRENTON PLANT



**Q**UICKER delivery and saving on Transport costs are two immediate benefits now offered to Canadian Architects and Contractors as the result of the opening of the new Williams & Williams Trenton factory. Wallspan Curtain Walling and Metal Windows, too, are being manufactured to meet the increasing demand in Canada.

Williams & Williams casement products have become a recognized standard of quality . . . architecturally correct and fully accepted in the construction field. We are naturally proud of this preference and strive to find new ways to serve the architect and the contractor.

Let us know if we can help you. We can give you estimates and help from the planning stage onwards.

Write for descriptive catalogues and complete information on Metal Windows, Wallspan Curtain Walling, Metal Door Frames, Toilet Cubicles, Aluminex Roof Glazing.

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**"FOR EFFORTLESS HEARING  
AT REASONABLE COST**

*I'm your man!"*

Yes, your plasterer has a practical low-cost solution to the problem of sound control. Distinct, effortless hearing in all auditoria may be achieved by DEKOOSTO ACOUSTICAL PLASTER.

Over a dry, roughened base coat of Paristone Hardwall Plaster, your plasterer can apply two 1/4 inch coats of highly porous DEKOOSTO ACOUSTICAL PLASTER to a firm thickness of 1/2 inch. The result is distinct hearing in churches, school rooms, theatres and other auditoria and the elimination of objectionable noise. Being attractive in appearance, Dekoosto actually enhances decorative features.

DEKOOSTO ACOUSTICAL PLASTER is non-flammable and offers the fire protection so desirable in exposed walls and ceilings. It is a permanent material which does not change in structure—and will not support bacterial growth. Available in White, Ivory, Cream or Buff. Special colours on request.

**AT YOUR SERVICE**

G.L.A.'s Engineering Department will make acoustic analyses of auditoria if the drawings and information including seating capacity, furnishings, etc. are made available. Specifications covering the application of Dekoosto Plaster will be supplied promptly on request.

**Gypsum, Lime and Alabastine,  
Canada, Limited**

VANCOUVER

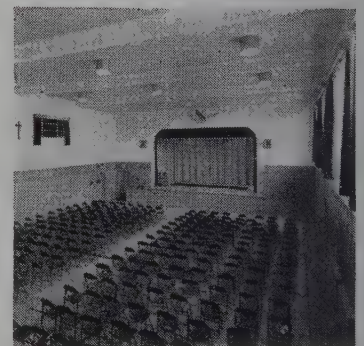
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**Dekoosto  
Acoustical  
Plaster**



DEKOOSTO ACOUSTICAL PLASTER as used in the auditorium of Notre Dame High School, Toronto, Ontario.



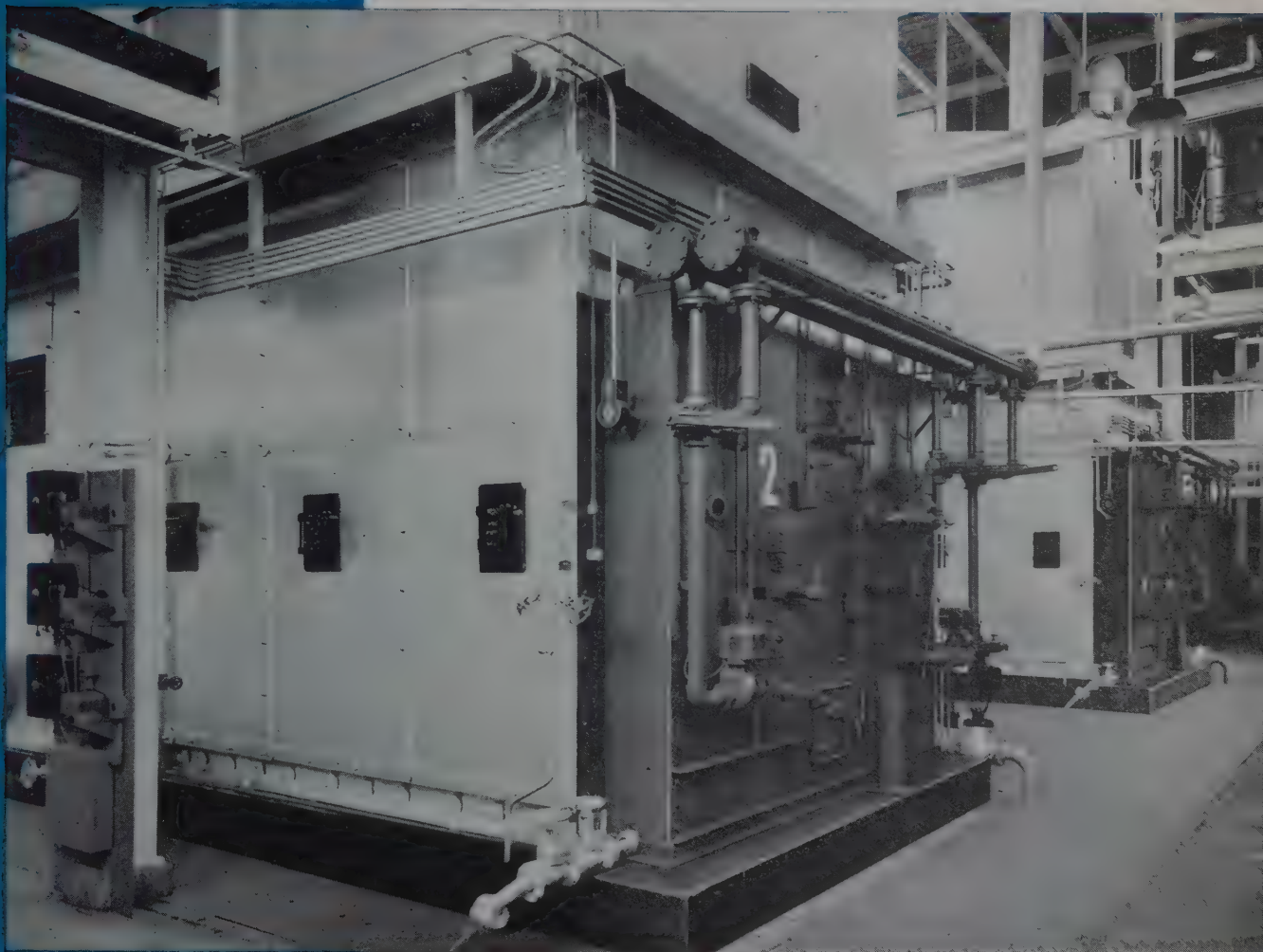
—Also used in Corridors and Classrooms of Notre Dame High School for effortless hearing at reasonable cost.



*at the*

# C-I-L Polythene Plant

Edmonton, Alberta



## BABCOCK

## Boilers supply the Steam

At the Canadian Industries Limited Edmonton Plant, Alberta, two Babcock Type G "Integral-Furnace" boilers have been installed and are now in operation.

Each boiler is fitted with three Babcock Gas Burners and has a steaming capacity of 60,000 lbs. per hour operating at 250 psi with superheater to give a total temperature of 506 deg. F.

## BABCOCK

**STEAM FOR PROCESS • STEAM FOR POWER**

BABCOCK-WILCOX  
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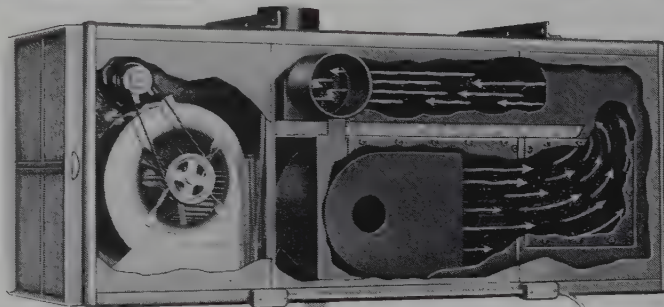
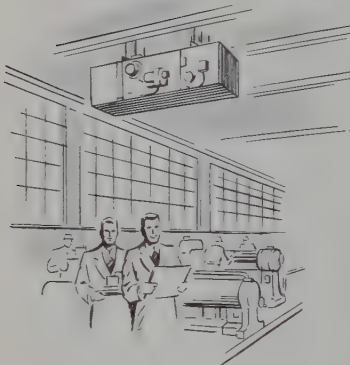
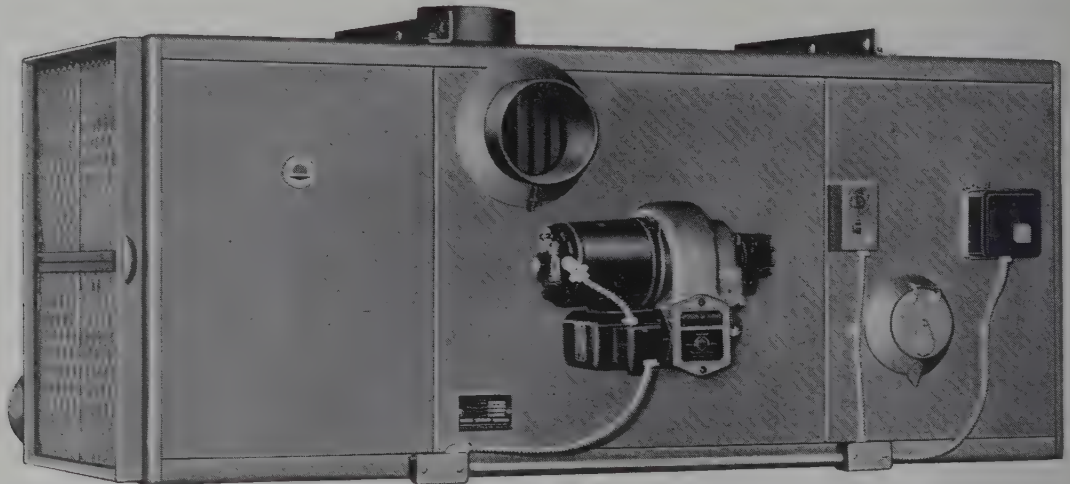
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# *NEW Concept in Heating Design—*

**THE GURNEY-DOMINION**

**OIL-FIRED HORIZONTAL**  
*Suspended* **FURNACE**



## *Cutaway View*

Proven principles of heating design used throughout. Note stainless steel combustion chamber designed for use with G2F20 GURNEY-DOMINION BURNER. Furnace constructed of heavy gauge steel for long life.

Gurney-Dominion adds a new dimension to heating! Suspended from the ceiling, this compact forced warm air furnace is adaptable over a wide range of applications and space conditions . . . offers greater, all round flexibility in the planning of heating systems. Designed to meet today's needs, it is economical and easy to install — inexpensive to operate and highly efficient. Can be installed with or without ducts.

Heavy gauge sheet steel casing is finished on the outside with durable "Forge Red" Hammerloid baked-on enamel. All units are factory assembled and wired. Bonnett Capacity 200,000 B.T.U.'s.

## **FOR USE IN**

- Garages
- Hangers
- Quonset Huts
- Factories
- Service Stations
- Barracks
- Showrooms
- Warehouses



*Made in Canada for Canadians by*

**GURNEY-DOMINION FURNACES Ltd.**  
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# More Olsonite Seats are sold in Canada than all other makes combined\*

Industry wide—wherever low maintenance cost and long-life are important both architects and industry sanitary engineers prefer Olsonite. Molded of one material, one color, under tons of pressure, Olsonite #5 and #10 have no applied finish to crack, chip, peel or wear away. Solid Olsonite seats cannot fade. White or black, solid Olsonite industrial seats are another important reason for Olsonite's pronounced leadership throughout the Dominion.

\*Source: Dominion Bureau of Statistics

Solid Olsonite seats (#5 black) were installed throughout the recently completed Ford of Canada assembly plant in Oakville, Ontario.



Specified by Architects and Engineers, Recommended by Industry for Durability and Long Life: Solid Olsonite #5 and #10 Seats.



**SOLID** *Olsonite*  
**SEATS**

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## ... with SWARTWOUT VENTILATORS

In your "Building going up!" you must decide on the most effective economical ventilation equipment.

Eastern Steel is equipped to provide you with a complete line of Swartwout gravity or powered ventilators and ventilating louvers. A Swartwout Rotary Gravity Ventilator may be the economical answer to a particular ventilation problem, or perhaps concentrated

heat, smoke or fume conditions will yield only to power ventilation.

To help you appraise your ventilation problems accurately, we will be glad to send you Swartwout Catalog 348. Or should you desire more detailed information, our representative will be pleased to call on you.

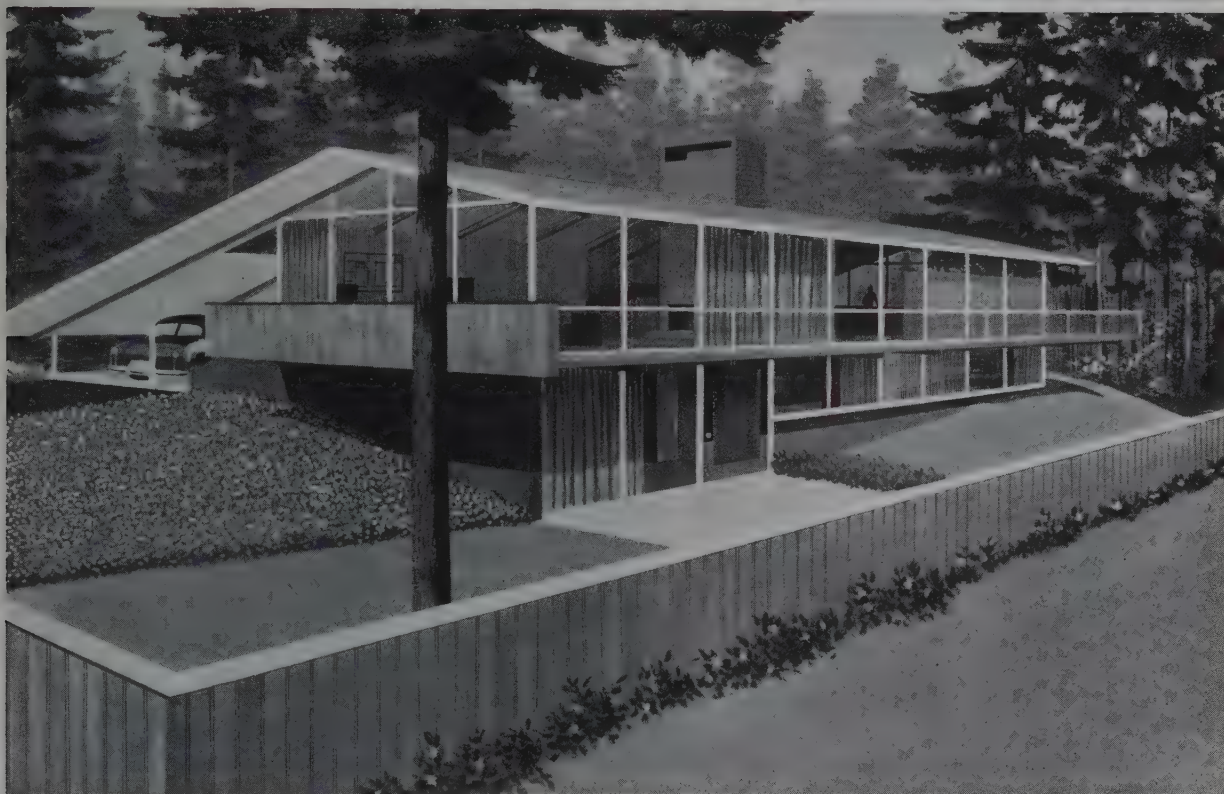
**VENTILATORS • DOORS • STEEL SASH • ROOFING • PARTITIONS**

CONTRACT DIVISION

**EASTERN STEEL**  
 PRODUCTS LIMITED  
 PRESTON HAMILTON TORONTO MONTREAL







Vancouver Trend House; Architect, John Porter, Vancouver

## THE TREND IS TO MORE GLASS

The effect of bringing the "outside in" is a pleasing trend in home design. Examples are seen in the Trend Houses, built this year as model homes in 10 cities across Canada. Illustrated is the Vancouver house where the large window areas are glazed with Plate Glass. Thermopane is recommended for similar glazed areas in houses built in the more extreme climates of the Prairies and Eastern Canada.

The advances that have been made in glass technology in recent years are opening up new vistas in planning for all types of construction. New products and new applications of old products are being introduced.

The "Facts About Glass" series which are prepared by the Technical Department of Pilkington Glass are planned to keep the architect informed of what is going on. This series is now in its 7th year of publication and will continue to appear in the Journal of the R.A.I.C. and Architecture, Batiment, Construction in 1955.

P I L K I N G T O N   G L A S S   L I M I T E D  
H E A D   O F F I C E :   1 6 5   B L O O R   S T.   E A S T ,   T O R O N T O

# *Specify* COMPLETELY AUTOMATIC

## HOT WATER HEATING

# Anthes PACKET BOILER

Where space is at a premium and low initial cost a factor, you can specify and install the Anthes-Imperial Packet with confidence.

In addition to providing safe, dependable, economical hot water heating, this unit provides generous quantities of domestic hot water.

It is a sturdily constructed unit and is designed and manufactured to provide your customer with years of heating satisfaction. The grouping of controls and accessories makes the Packet simple to operate and easy to install.

For the small or moderate size conventional home, ranch house or bungalow, you can recommend and install the Anthes-Imperial Packet with confidence.



Complete unit in compact, attractive casing.

**Complete**  
**Compact**  
**Convenient**  
**Easy to Install**

← Cut-away view shows interior design and accessories attached.

## HERE ARE SOME OF THE FEATURES YOUR CUSTOMERS WILL ENJOY

### DOMESTIC HOT WATER

Plentiful domestic hot water is assured with the Packet. Has quick recovery rate in either the Tankless or Storage Tank models.

### ECONOMICAL PRICE

Low first cost, coupled with "synchronized action" of boiler, burner controls and accessories provide economy of operation and installation.

### COMPACT DESIGN

Small and compact, of sturdy heavy construction the Packet has been designed to occupy approximately 4 square feet of floor space.

### FAST AND EFFICIENT

Horizontal, baffled flue travel provides maximum radiant heat absorption. Baffled hot gases are utilized three times before reaching outlet.

### MODERN CONTROLS

One simple electrical Raytrol achieves continuous and even heating plus generous amounts of domestic hot water.

### COMPLETE

No extras. Packet comes equipped with built-in expansion tank, burner, circulating pump, hot water heater controls and other accessories.

## NOTE

### HERE'S A FEATURE YOU'LL APPRECIATE

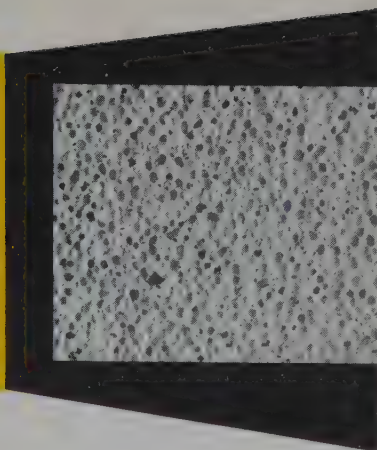
The Packet is shipped to you factory-assembled in a single crate, ready for installation. All that is required is service connections and simple wiring.

# THE ANTHES-IMPERIAL COMPANY LIMITED

ST. CATHARINES • TORONTO • MONTREAL • WINNIPEG



# Introducing "SIPOREX"\*



## LIGHT WEIGHT, AUTOCLAVED PRECAST CELLULAR CONCRETE

"SIPOREX", which has gained the widest acceptance in Europe as a building material, is now being introduced into Canada by Dominion Tar & Chemical Company Ltd. Provided in precast slabs and masonry units, "SIPOREX" is admirably suited for industrial construction, the erection of small homes and such business establishments as motels, service stations and garages.

In addition to economy and ease of construction "SIPOREX" possesses characteristics of the greatest value to the Canadian construction industry. "SIPOREX" has a high strength-weight ratio, exceptionally good insulation value and high resistance to fire and to thermal shock. "SIPOREX" is light in weight and, due to its capillary absorption characteristics, gives exceptional service under extreme conditions of relative humidity.

High pressure steam curing renders "SIPOREX" virtually free from shrinkage. It possesses such a degree of dimensional accuracy that only a thin finishing coat, where desired, is necessary.

The services of the "SIPOREX" Division engineering staff are available to all prospective users. Complete information is available on request.

\*Registered trade mark



Extension of No-Co-Rode plant, Cornwall, Ont., built of "SIPOREX"



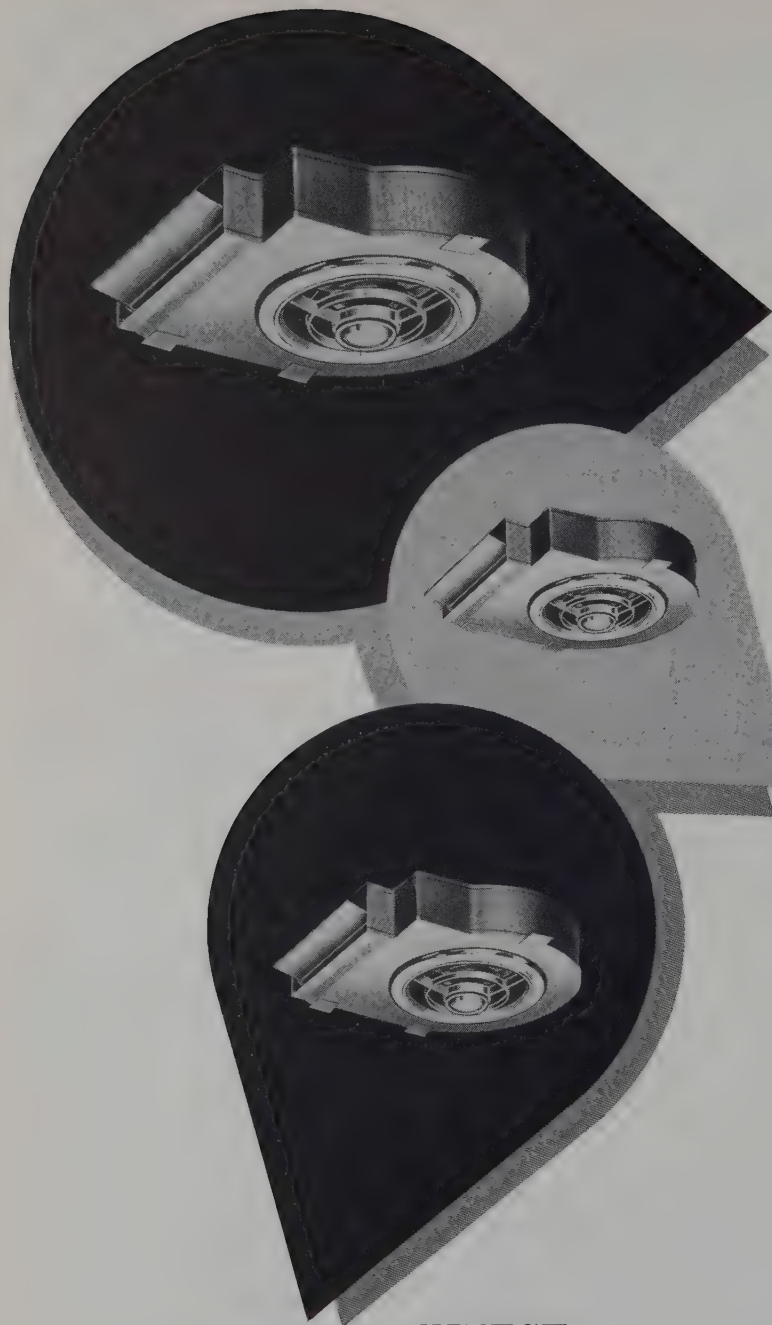
**DOMINION TAR & CHEMICAL  
COMPANY, LIMITED**

"SIPOREX" DIVISION

2240 SUN LIFE BUILDING, MONTREAL, QUE.

SOLD THROUGH  
THE COOKSVILLE COMPANY  
LTD.,  
1055 Yonge St., Toronto, Ont.

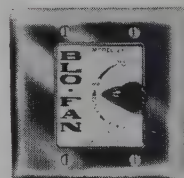
•  
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**ONLY** *Blo-Fan*

**HAS 9 SPEEDS**

With this exclusive 9-position control, Blo-Fan operates at the exact speed required by the degree of air pollution — and it's as easy to work as it is to regulate the speed of an automobile.



*Blo-Fan* **FIRST**

**ELECTRIC CEILING  
EXHAUST VENTILATOR**

30 years ago Pryne & Company made the original ceiling ventilator — Blo-Fan was first ... is still first!

*Blo-Fan*

**AMERICA'S  
MOST  
IMITATED  
ELECTRIC  
EXHAUST  
VENTILATOR**

*Blo-Fan* **FINEST**

**ELECTRIC EXHAUST VENTILATOR FOR YOU  
AND YOUR CUSTOMERS.**

Everybody wants to own the leader...and Blo-Fan leads! Leads in ventilation research ... Leads in quality of product ... Leads in operating efficiency!!!

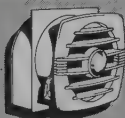
**SPECIFY THE LINE  
DESIGNED BY**

**pryne**

rhymes with FINE...and means it!

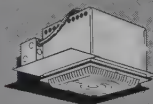
**PRYNE AND COMPANY OF CANADA, LTD.**

Dept. 2-64, 550 Hopewell Ave., Toronto 10, Ontario  
U.S. Factories: Pomona, California; Keyser, West Virginia  
Franchised Distributors in All Principal Cities of Canada



**AEROFAN**

Exhaust fans for multiple housing projects and remodel work.



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Residential and commercial recessed lighting fixtures.



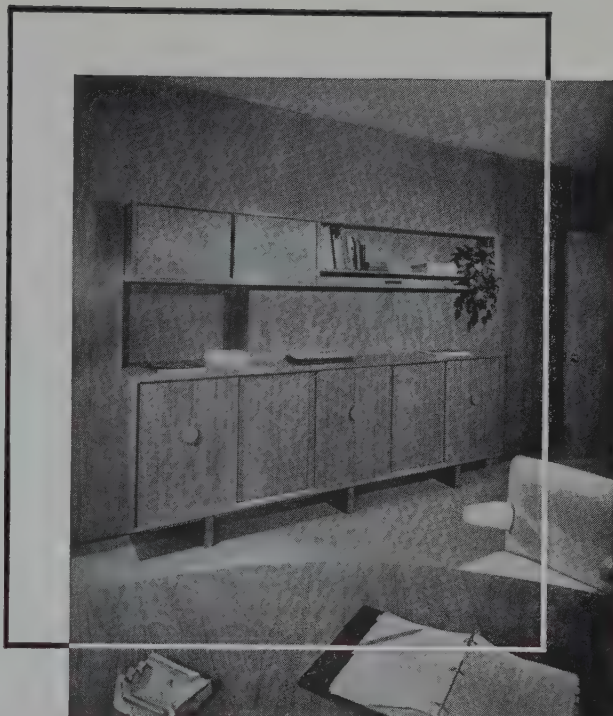
**GLOMASTER**

Infra-red, recessed, auxiliary wall heater.



# BEAUTY IS GOOD BUSINESS

...And Weldwood® Panelled Walls  
Provide Beauty in Full Measure



In this executive office, see how Weldwood Plywood keys in with smart, modern styling.

The executive office illustrated is more than beautiful. It is a *demonstration* of the practical, eye-catching sales appeal of Weldwood panelled walls, built-ins and cabinets.

The architect who planned this office, like thousands of others, has found in Weldwood Plywood the perfect combination of durability, luxurious beauty and moderate cost.

Because it is real wood, the natural charm of Weldwood panelling grows more beautiful with the years. Its great versatility and the wide selection of woods from which to choose . . . including birch, oak, walnut, mahogany and Korina . . . make it easily possible to create any architectural or decorative effect desired.

When you are planning offices, sales rooms or display rooms, keep in mind the many and varied kinds of

wood available in Weldwood panelling for walls, ceilings and built-ins.

Weldwood Plywood is reasonable in cost, easy to handle, simple and quick to set in place. It goes right over existing walls, even over cracked, unsightly plaster. It saves weeks of construction time.

Should you be called on to design furniture, too, remember that Weldwood Hardwood Plywood can be obtained in thicker panels in the same woods which are available in Weldwood wall panelling. A harmonious, matching interior is thus assured.

Let us send you a copy of our full-colour, profusely illustrated Weldwood Catalogue and our interesting installation book, "Building Better With Weldwood Plywood".

These booklets are offered without charge to professional architects.



For your brochure and further information  
contact Advertising Dept.

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**WELDWOOD PLYWOOD IS  
GUARANTEED FOR THE  
LIFE OF THE BUILDING IN  
WHICH IT IS USED**

**WELDWOOD DISTRIBUTORS FROM COAST TO COAST**



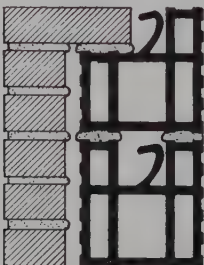
# Natco Handi-Grip Tile

## For Exterior Load-Bearing Walls and Walls Faced with Brick

All Natco Handi-Grip Tile while comparatively light in weight have exceptional load-bearing qualities. The wide double shells insure tight, secure mortar joints which in turn guarantee high Structural rigidity. The enclosed dead air spaces throughout the wall insulate against the passage of heat and cold through the wall.

The tile itself, of hard burned shale, is highly impervious to moisture, and this combined with the elimination of continuous mortar joints assures a dry wall.

No other masonry construction which meets Toronto code requirements (1600 # or more per square inch gross area) for load-bearing strength, is as light in weight per cubic foot of wall.

13" Wall	Materials	CODE NUMBERS	QUANTITIES PER 100 SQ. FT.		
6th Course Bond	Brick Height		2 1/4"	2 3/8"	2 3/8"
	Brick Joint		1 1/2"	3/8"	1/2"
	Face Brick		698	698	658
	Tile NATCO				
	8" x 8 1/8" x 12" Stretcher	DD8812			67
	8" x 8 1/8" x 12" Header	DD8812H			67
	8" x 7 3/4" x 12" Stretcher	DD8812A	70	70	
	8" x 7 3/4" x 12" Header	DD8812HA	70	70	
	Mortar cu. ft.		12.5	8.4	11.8



# NATCO · CLAY · PRODUCTS · LIMITED

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# IOCO

*first refinery of its type to be*  
**insulated completely**  
**with FIBERGLAS\***

Every temperature-controlled stage of refining at Imperial Oil's newest refinery at Ioco, B.C., is protected by Fiberglas Insulations. Eight miles of pipe covering enclose pipes of many sizes. 40,000 board feet of PF Insulation helps maintain pre-determined temperatures in various vessels and large lines. And approximately 100,000 board feet of TWF metal mesh blanket and blanket type pipe covering has been used on other sections of the complex system. From the cracking tower to the smallest pipe . . . heat loss or gain is minimized with Fiberglas Insulations.

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*Standard type pipe covering with fire-retardant overlay.*



*Blanket type pipe covering with fire-retardant felt overlay.*



easy to install  
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READY-FINISHED  
HARDWOOD

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Not just hardwood flooring, but a fine pre-finished block flooring that adds richness to your home and your life. Parkay flooring may be installed over your present flooring without fuss or muss at prices below most artificial flooring. In addition, there is Parkay Gothic Oak specifically designed to deal with "problems" of radiant heating. Illustrated is the Haddon Hall pattern, a favourite basket-weave pattern in homes of distinction.



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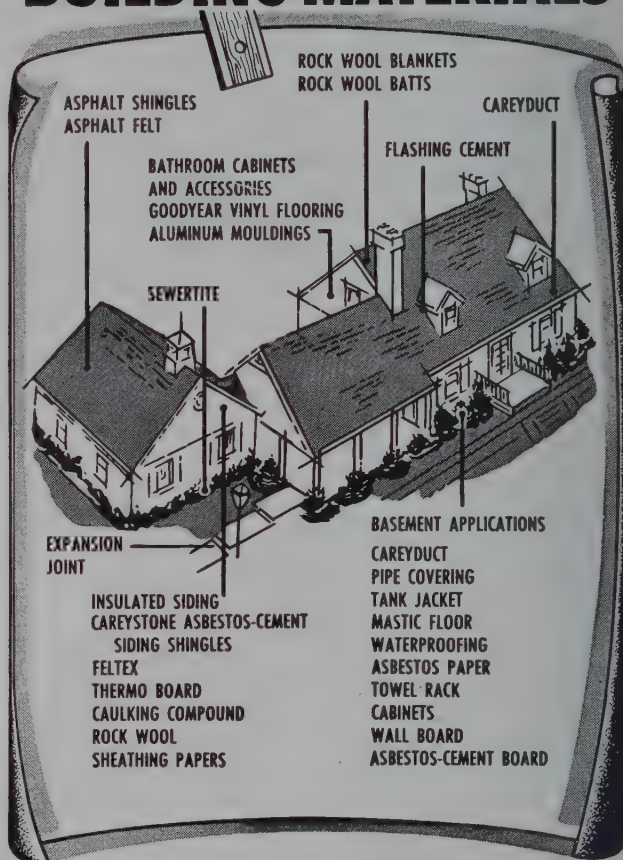
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architects and  
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**Repeat Business**  
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is built on dependability and confidence

Carey's modern research and manufacturing facilities assure you of dependable shingles, siding, insulation, and other materials selected for your jobs. Since 1873, the Carey label has meant a high standard of performance—a sure guide to dependable products.



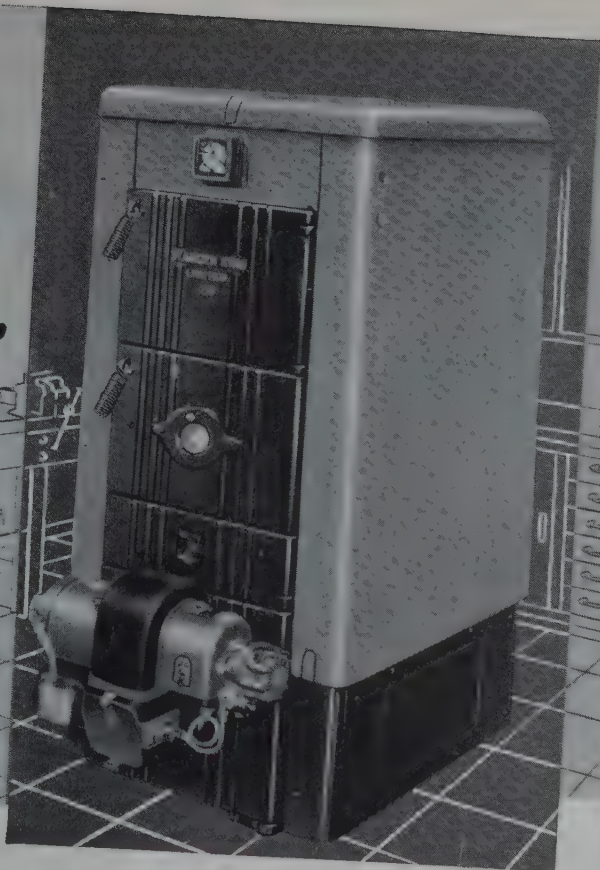
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**FOR COAL, COKE, OIL or GAS—STEAM OR HOT WATER HEATING**

For today's medium-sized and larger homes the "20" is the unquestioned selection to assure heating efficiency.

It combines Warden King experience and craftsmanship with strict adherence to I-B-R testing and rating principles.

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for hot water, for example), the "20" has multiple flue construction to increase still further its efficiency.

With modern design and attractive green baked-enamel jacket, it makes a handsome installation in basement recreation or ground floor utility room.

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3-5443



The I-B-R emblem is a symbol of reliability. It indicates that the "20" Boiler conforms to the standard test code of the Institute of Boiler and Radiator Manufacturers—a code that is the positive recognized standard of specific ratings for different types of fuel, and for different firing conditions.

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LIMITED

**"THE GRAND OLD NAME IN HEATING"**

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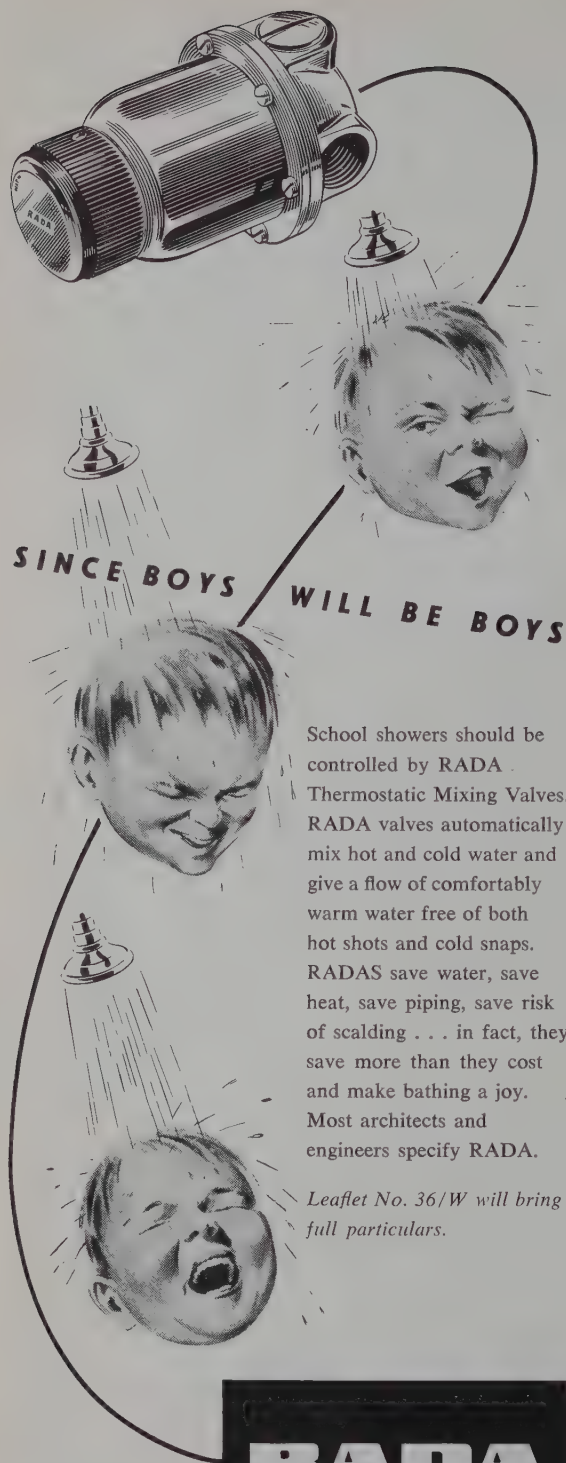
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We have designed, supplied, and installed concrete products ranging in weight from 25 to 200 lbs. per cubic foot, in strength from 150 to 10,000 lbs. per square inch, in thermal conductivity from 0.7 to 10.0.

25 years experience, modern plants, laboratory control, efficient engineering and construction departments, enable us to economically do your work with one, or a combination, of the following types of concrete:

### SIPOREX

The ultimate development in pre-cast cellular concrete. High pressure steam cured — true dimensions, minimum shrinkage, near white in color. See Siporex ad on page 37.

### HAYDITE

Admittedly unrivalled as a light weight aggregate — particularly suitable for high strength, weather and moisture resistant concrete.

### AEROCRETE

for economical poured in place roofs, and roof and floor fill — for many pre-cast purposes.

### HIGH STRENGTH CONCRETE

Laboratory controlled, for pre-cast building frames, beams, girders, etc., where density is not a controlling factor.

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**HARDWARE VARIATIONS UNLIMITED!** Interchangeability between standard and Deluxe stock hardware is easily accomplished at the factory or job site. Kawneer also supplies special made insert plates for the Deluxe identification hardware, in any design or monogram you want, in any color you want.

**A NEW LOOK!** Smartly styled beveled glass stops, welded hairline joints, offset pivots! Finest polished Alumilite finish, no weld "bloom" or weld "halo", no exposed screws! All these features make up the most attractively designed and most easily adapted entrance you have ever seen.

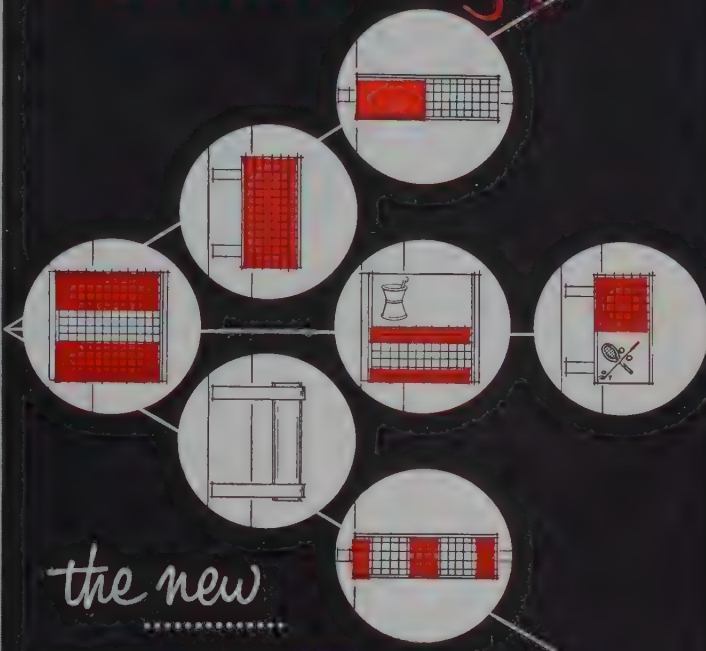
**GREATER STRENGTH!** 10% more rigid than most other aluminum doors made! New Kawneer "Deep-Weld" penetrates the metal 100% for the strongest weld ever used in door construction. Precision-made corner joints of stronger tubular construction add to that rigid strength.

**USE IT EVERYWHERE!** Larger stile area takes standard narrow line panic exit hardware required for school and public building use. Standard size lock cylinder allows quick, easy master keying. W-Series Door takes overhead or floor checks. And the same stock door can be installed as a right- or left-hand door.



... available January 1st ... will be made by Kawneer Canada Ltd., Don Mills Rd., Toronto.

# Announcing!



the new

**D**

emand-designed

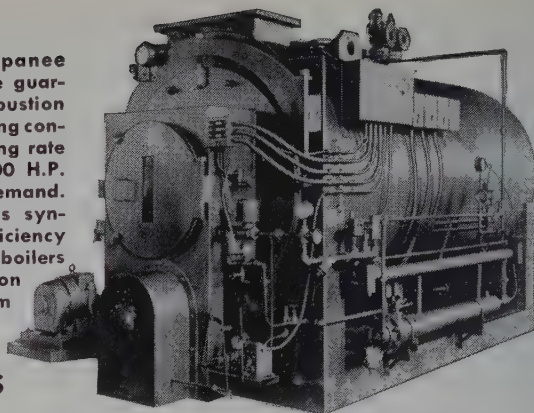
## KAWNEER W-SERIES DOOR

"a thousand doors in one!"

Now! Your design problems are simplified, and client satisfaction assured when you specify the new Kawneer W-Series Door. To meet these needs you demanded a readily available door with all the qualities of a "custom-made" product... distinctive beauty, adaptable design and rigid strength that defies rugged use. Kawneer has vastly improved manufacturing techniques over ordinary methods of metal door production to bring you these highly desirable features. Kawneer has created the new materials and methods needed to do the job. What would be "custom" production elsewhere is now standard procedure at Kawneer in the production of the new W-Series Door. The quality of materials and workmanship is even superior to the usual Kawneer standards which have lead the field of architectural metal products. Demand the newest and best—the Kawneer W-Series Door!

**Guaranteed  
80% EFFICIENCY  
with  
NAPANEE  
AUTOMATIC  
BOILERS**

When you install a Napanee Automatic Boiler, you are guaranteed at least 80% combustion efficiency. With a modulating control on the burner, the firing rate on boilers from 75 to 500 H.P. varies according to the demand. The air and oil supply is synchronized to give high efficiency of fuel at all loads. On boilers from 10 to 75 H.P., off-on controls provide maximum efficiency.



Model A-150 Illustrated

**SPECIFICATIONS**

- Oil or gas firing
- 15 to 500 H.P. in working pressures of 15 to 200 lbs.
- Guaranteed 80% combustion efficiency
- No brick setting or large smoke stack required
- Easily accessible for cleaning and maintenance
- No dust, no smoke, self-contained automatic unit
- Supplied complete with piping, electric wiring, insulation, jacket, paint finish, feed water pump, mounted and wired
- Exclusive Napanee firing method for uniform radiant flame
- For laundry and dry-cleaning plants, dairies, hotels, apartments, food processing, chemical plants, factories, etc.

► Write today for detailed information.

**53 YEARS**  
of building  
better boilers  
1901-1954

**NAPANEE IRON WORKS  
LIMITED**

NAPANEE

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CANADIAN DESIGNED—CANADIAN MANUFACTURED

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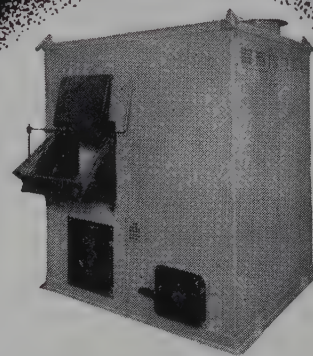
**Economically Efficient TRASH DISPOSAL  
is guaranteed with  
BRULÉ INCINERATORS**

*here's why...*

SECONDARY AIR INTAKES ensure complete combustion... BRICKWORK is fully suspended, doubling the life of walls... CHARGING DOORS makes feeding safer, easier... STEP AND FLAT GRATES guarantee peak temperatures, eliminate stoking.

THREE CHAMBERS assure constant efficiency. The firing chamber, combustion chamber in which complete combustion and fly ash separation occurs, and the upper chamber which provides absolute final combustion. ALL BRULÉ UNITS weigh about half the comparable masonry unit and require the bare minimum of space.

500 LBS. WASTE REDUCED TO 1 LB. ASH IN ONE HOUR by Brulé Packaged Portable Industrial installation. They operate on as low as an 18 ft. refractory stack... are shipped as a package unit with stack separate... perform without emitting smoke, fly ash, or odors, prevent property contamination.



USE THE COUPON FOR FURTHER DETAILS OF RELIABLE ECONOMY

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☐ Please send Bulletin 528

☐ Name of nearest sales office

COMPANY.....

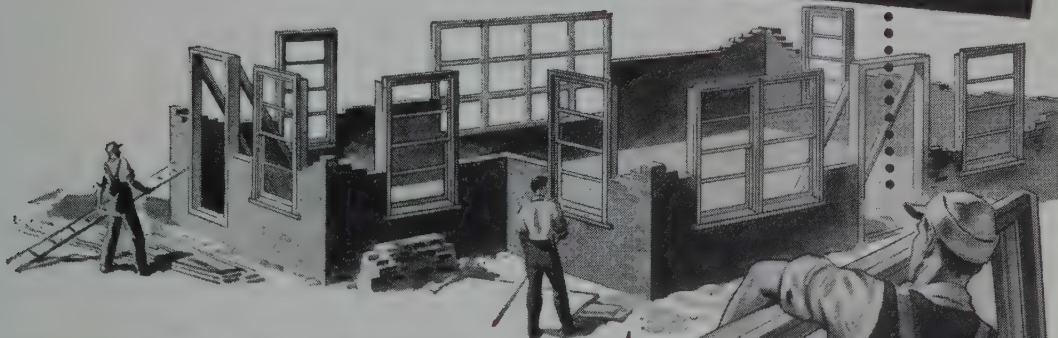
YOUR NAME.....

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CITY.....PROVINCE .....



# TIPS FOR A *Smart* **BUILDER**



**ADD SALES APPEAL TO YOUR HOMES WHILE  
SAVING TIME AND LABOUR ON EVERY  
WINDOW INSTALLATION JOB**



## **Check These Bonus Advantages**

### **Positive Customer Satisfaction**

Precision built window frames and sash plus full width flexible metal weather-stripping means year 'round protection, easy operation and a customer well satisfied.

### **Complete Units Mean Faster Installation**

Made in complete units, Nicholson Weatherproof Windows\* are ready for installation the minute they arrive on the job. Frames are completely prime-painted for weather protection during the course of construction and all sash are toxic-treated and glazed with the exclusive Nicholson white putty. You save time, expense and labour on each window.

### **Precision Assembly—Shipping Protection**

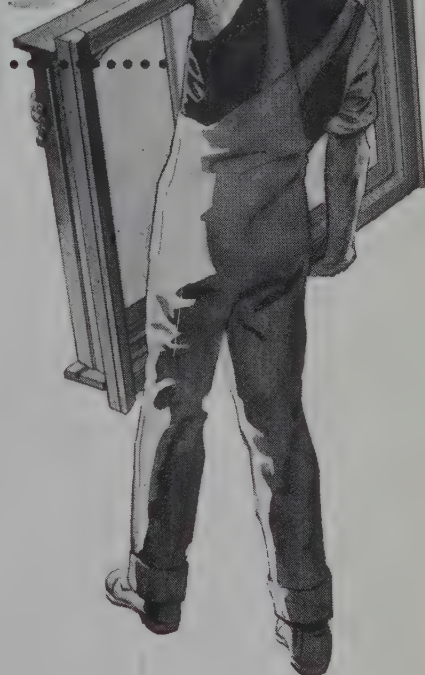
A special machine is used to assure absolute squareness of each sash. Nicholson Weatherproof Windows are individually braced at both top corners and at the centre to keep them square during shipment.

### **Adaptability To Any Home**

Nicholson Weatherproof Windows are made in a variety of designs and sizes and will increase the beauty of any home design.

### **On Your Next Job Recommend Nicholson Weatherproof Windows**

\*Available with Nicholson Easy-Vent combination storms and screens for convenient extra year 'round protection.



*Write for this  
Free Literature*



**A. S. NICHOLSON AND SON LIMITED**  
BURLINGTON - ONTARIO - CANADA

# MITCHELL-CLERK ALUMINUM WINDOWS



MACAMIC SANATORIUM, MACAMIC, QUE.

PIERRE RINFRET & ETIENNE BEGIN  
Associated Architects, Quebec, Que.



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THE ROBERT MITCHELL CO., LIMITED • MONTREAL

## PROOF OF SUPERB PERFORMANCE

**CHOSEN FIRST  
ABOVE ALL  
FOR THEIR NEW  
HEAD OFFICE  
BY THE**

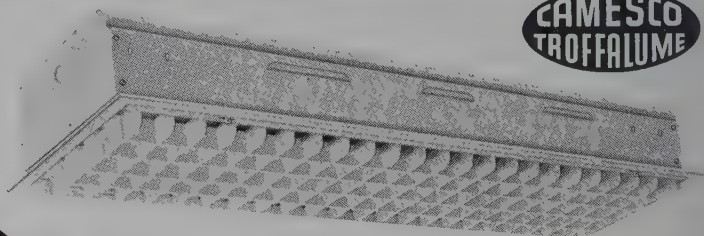
### ONTARIO ASSOCIATION OF ARCHITECTS

An Architectural triumph, this new building successfully advances today's emphasis on high lighting efficiency and minimum installation and maintenance costs.

Recommended by Architects for their clients buildings, the CAMESCO TROFFALUME was naturally first choice for the new Head Office of the Ontario Association of Architects.

... Proof again that Architects and Lighting Engineers specify CAMESCO for all their lighting requirements.

Modern as tomorrow, to conform to present day Architectural standards, incorporating the newest in styling with high lighting efficiency... that's the new TROFFALUME... another CAMESCO first in glare-free, adaptable Fluorescent Lighting.



**CAMESCO  
TROFFALUME**



John B. Parkin ASSOCIATES

**Camesco Lighting Limited**

2382 Dundas Street West, Toronto, Canada



# FIR PLYWOOD SHEATHING BEATS CONSTRUCTION DEADLINES



Waterproof glue  
Douglas fir plywood  
wall sheathing takes  
40% less time to apply  
than four other sheath-  
ing materials \* tested.

**PMBC EXTERIOR** all Douglas  
fir plywood branded with this  
industry mark is bonded with  
waterproof glue.

For technical information write  
Plywood Manufacturers Associ-  
ation of British Columbia,  
810 West Hastings Street,  
Vancouver 1, B. C.

\*Here are results of professionally  
supervised tests comparing Douglas  
fir plywood application time with  
times of four other common  
sheathing materials.

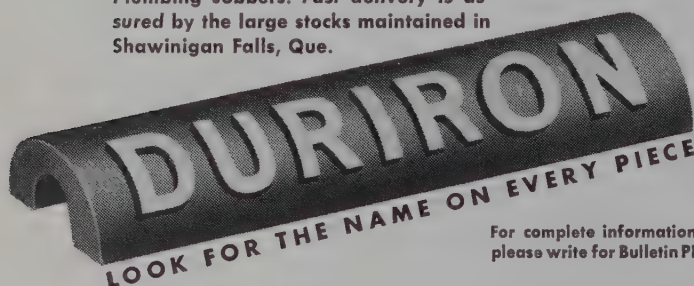
Sheathing Material	Man hours required to apply per 1,000 sq. ft.
Douglas fir plywood	7.733
Material A	13.4
Material B	13.033
Material C	11.233
Material D	12.566



**DURIRON'S**

# First cost is the Last cost!

Duriron drainline Pipe and standard Fittings are available to the trade from Plumbing Jobbers. Fast delivery is assured by the large stocks maintained in Shawinigan Falls, Que.



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Gordon S. Adamson, Architect

Wherever mealtime means multiple serving, Wirco cafeteria equipment will speed the service; safe-guard temperatures and eliminate "rush-hour" confusion.

Wirco stainless steel installations are in operation in Factories, Schools, Colleges, Hospitals and other institutions throughout Canada — many of them recommended by the architect in his original specifications.

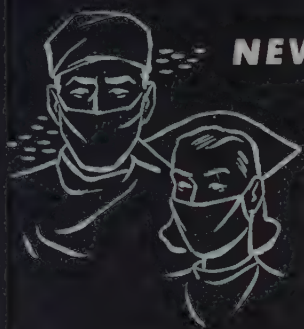
★ Our business is to solve mass feeding problems — quickly, effectively, permanently. Call us.



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**NEW MOUNT SINAI HOSPITAL, TORONTO**

**windows by  
CRESSWELL POMEROY**



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HALIFAX • QUEBEC CITY • TORONTO • WINNIPEG • EDMONTON • VANCOUVER

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KAPLAN & SPRACHMAN — GOVAN • FERGUSON • LINDSAY • KAMINKER • MAW • LANGLEY • KEENLEYSIDE — Associate Architects

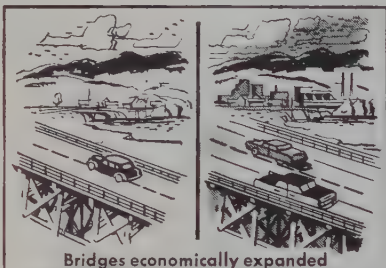
CANADA CREOSOTING COMPANY  
FOR THE BEST IN TREATED TIMBER

Build for changing times

**CAN-CREO**

(Registered Trade Mark)

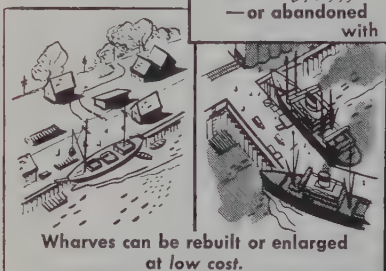
**CREOSOTED TIMBER**



Bridges economically expanded



—or abandoned  
with materials salvaged.



Wharves can be rebuilt or enlarged  
at low cost.

In these fast-moving times, it doesn't pay to build too far beyond foreseeable needs. Changing conditions can quickly outmode costly structures. But if you build with low cost adaptable Canada Creosoting treated timber, you can enlarge, modify or rebuild to meet new requirements. Bridges can be widened, wharves extended, warehouses enlarged . . . quickly, easily and economically. "CAN-CREO" construction timbers have a high salvage value — a big advantage over other materials.

Investigate "CAN-CREO" Timber before you build.

**CANADA CREOSOTING  
COMPANY LIMITED**



a division of  
DOMINION TAR & CHEMICAL COMPANY, LIMITED  
Sun Life Bldg., Montreal.

## Low Cost Insurance

**WINDOW GLASS  
SPECIFICATIONS**

Glazing:

*Pennvernon Glass  
Labels to be left  
on until final  
inspection*



## against customer complaints

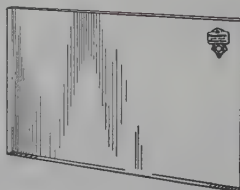
The Pennvernon label is a functional label which when left on the glass until final inspection tells you—

1. If the glass is of thickness and quality specified.
2. If the glass is properly installed for best vision.

The Pennvernon label on every light of glass indicates the proper direction in which the glass should be set in the sash. When the label is right side up any variations in the glass are horizontal and almost invisible to the eye.

For more facts on window glass get your copy of "A New 'Lite' on Pennvernon". Write or call your nearest C.P.I. Branch.

WGA1-54



**Specify PENNVERNON**  
—the only glass  
labelled for  
**Quality, Thickness and  
Correct Installation**



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GLASS • PITTSBURGH PAINTS AND INDUSTRIAL FINISHES • HOBBS MIRRORS  
DITZLER FINISHES • PENNVERNON WINDOW GLASS



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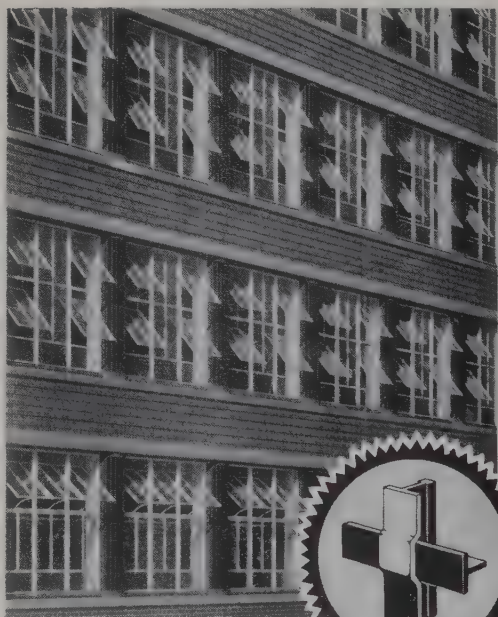
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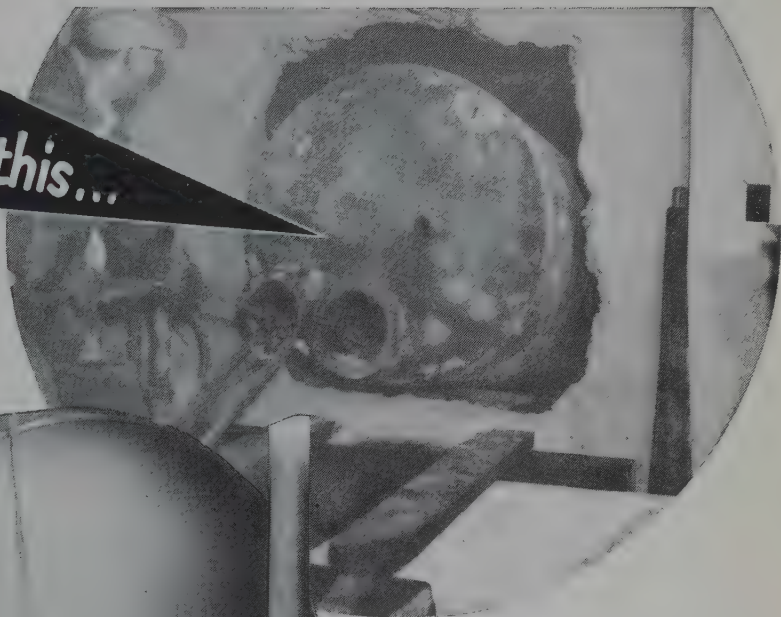


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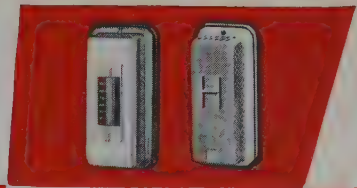
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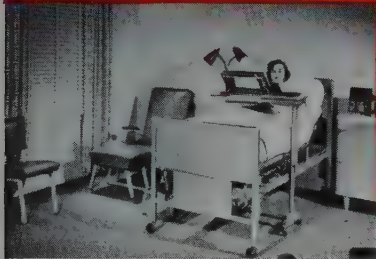


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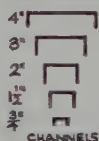
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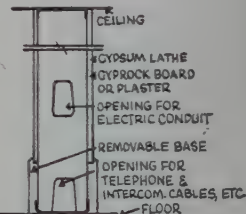
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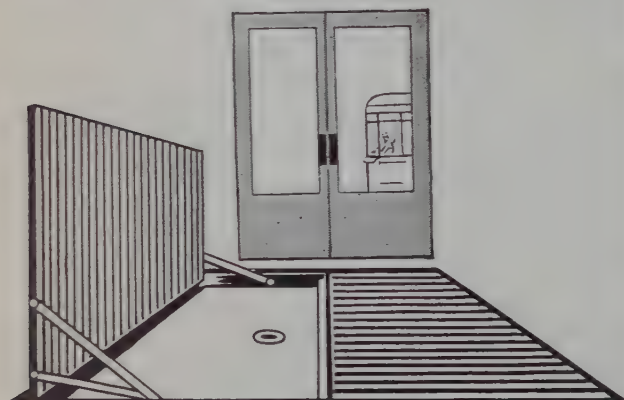


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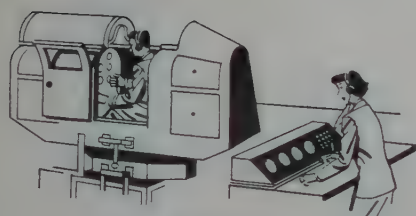
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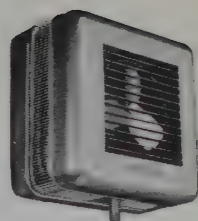
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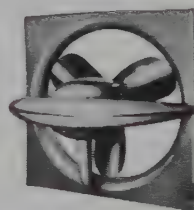
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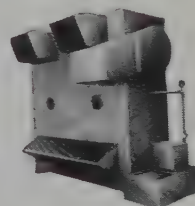
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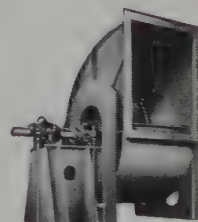
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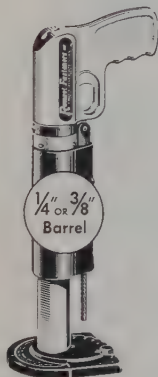
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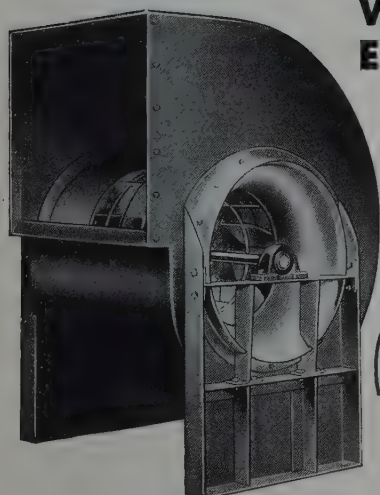


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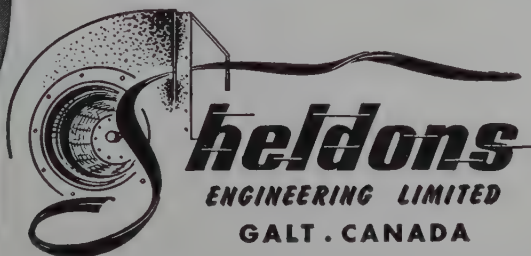
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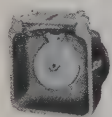


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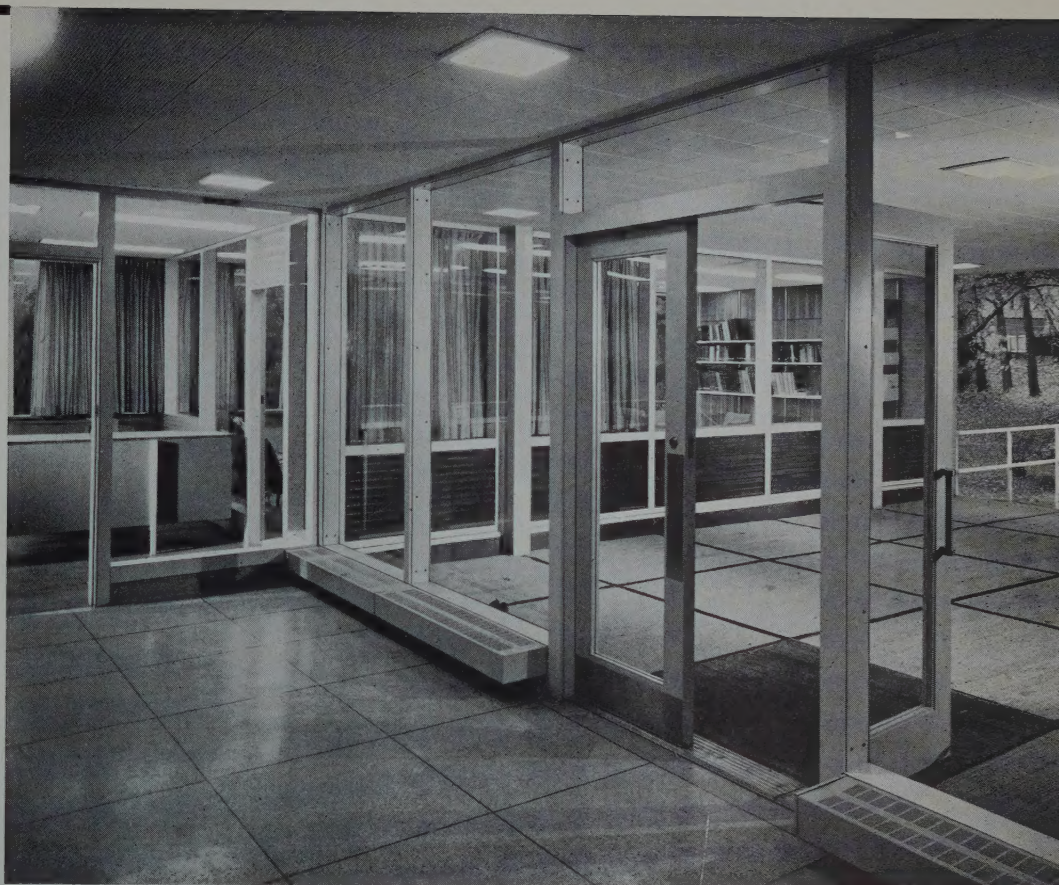
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TERRAZZO MOSAIC & TILE CO. LTD.  
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*D. Gasparini*





to all our good friends..

*A VERY MERRY CHRISTMAS AND ALL THE BEST FOR 1955*

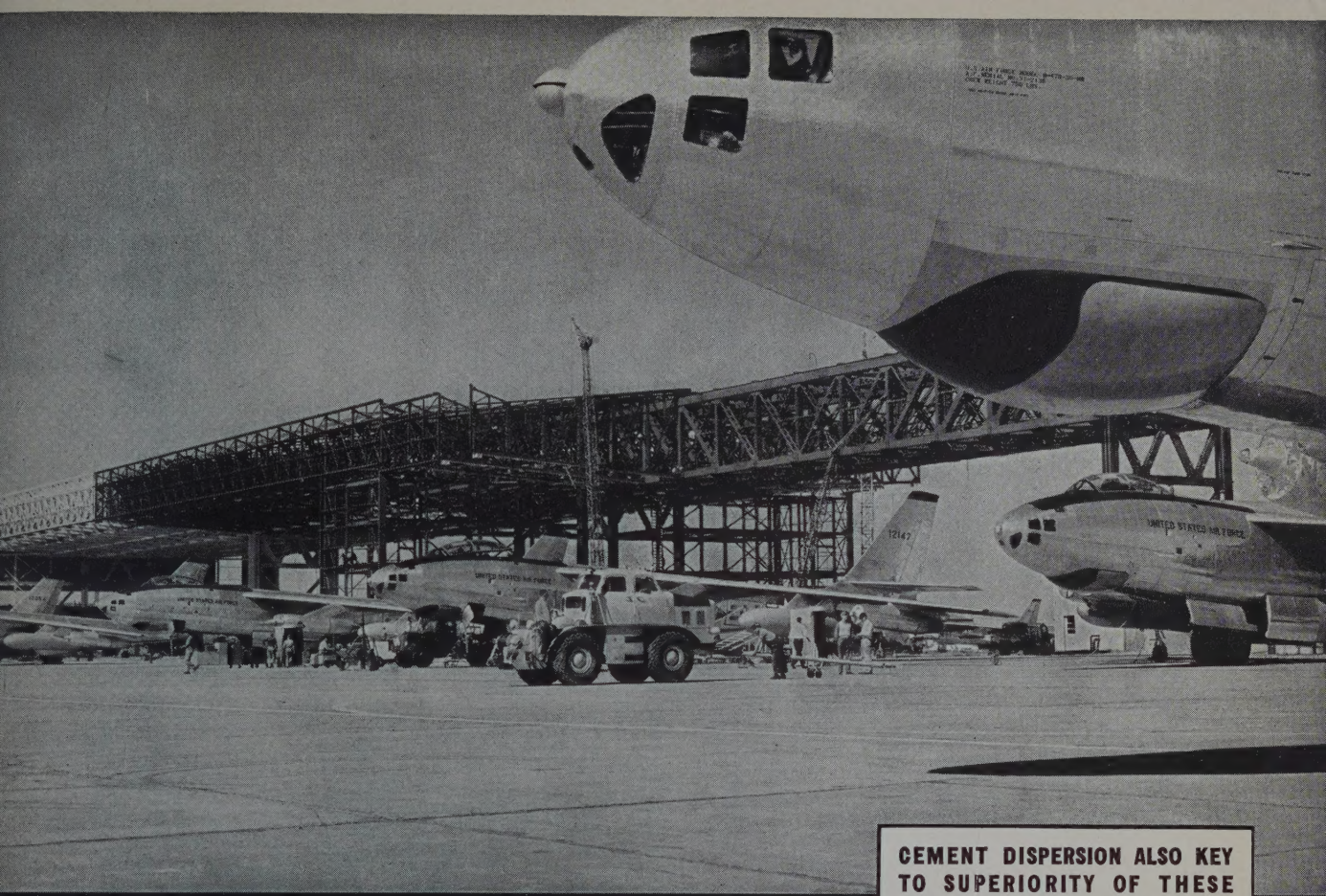
Arrow-Hart & Hegeman (Canada) Limited



*Representatives: Cochrane-Stephenson (Western) Ltd., Vancouver, Calgary,  
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5406





Boeing Airplane Co., Wichita, Kansas. Pozzolith Concrete used in apron and hangar Constg. Engr. — Wilson & Co., Salina, Kansas; Hangar Contr.—Manhattan Construction Co., Inc., Muskogee, Okla.; Hangar concrete supplied by Walt Keeler Concrete Co., Wichita, Kansas; Apron Contr.—Peter Kiewit & Sons Co., Wichita, Kansas, who also produced the concrete for apron.

## 120,000 Cu. Yds. of Durability... **POZZOLITH CONCRETE**

Low unit water content and increased durability are among the important reasons for the wide use of Pozzolith Concrete in such projects as Boeing's 4,000' x 800' apron and many other types of exposed concrete work.

In tests conducted by the Continent's Highest Testing Authority, using a range of cements typical of all U. S. cements, Pozzolith Concrete specimens had up to 400% greater resistance to freezing and thawing than ordinary concrete.

Pozzolith, cement dispersion, provides maximum durability — with maximum economy — because it (1) *reduces unit water content* by approximately 15% (2) entrains the optimum amount of air and (3) fully complies with the water-cement ratio law — basis of ACI and ASTM procedures of design, specification and production.

Full information on Pozzolith and "see-for-yourself" demonstration kit supplied on request . . . without cost or obligation.

### CEMENT DISPERSION ALSO KEY TO SUPERIORITY OF THESE MASTER BUILDERS PRODUCTS

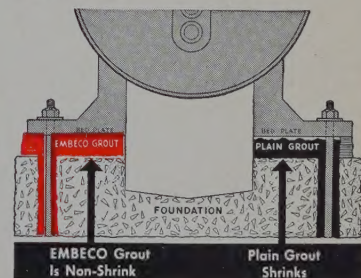
#### **MASTERPLATE . . .**

Masterplate produces "iron-clad" concrete floors with 4-6 times longer life; also spark-safe, non-dusting and easy-to-clean. Non-colored and colored. For new floors and resurfacing.



#### **EMBECO . . .**

Embeco (1) produces flowable, non-shrink, ductile grout which . . . (2) gives full, level, lasting bedplate contact . . . (3) helps avoid costly shutdowns.



THE **MASTER BUILDERS** CO. LTD.



Subsidiary of American-Marietta Company

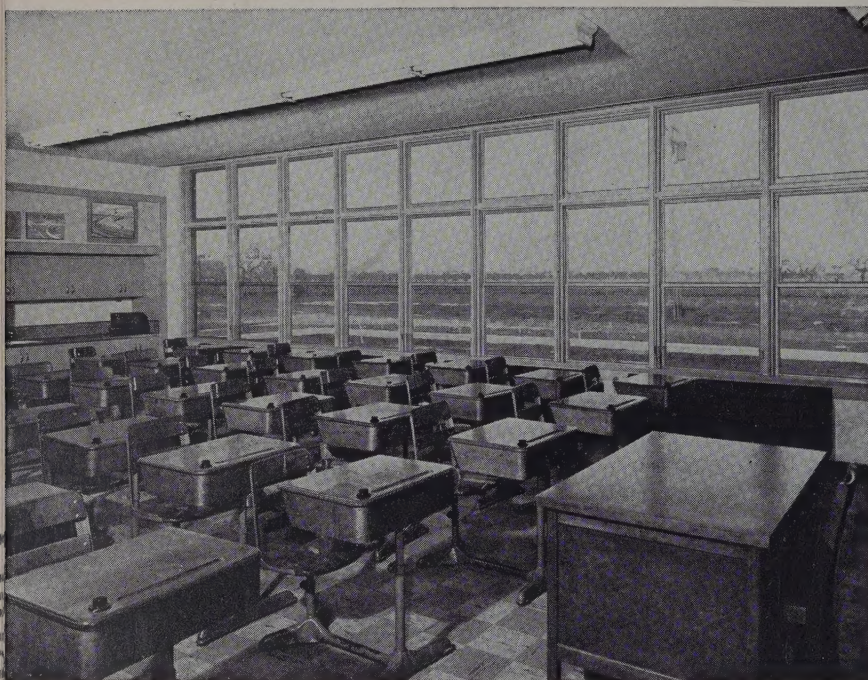
Products sold in Canada are manufactured in Canada

95 INGRAM DRIVE

TORONTO 9, ONTARIO



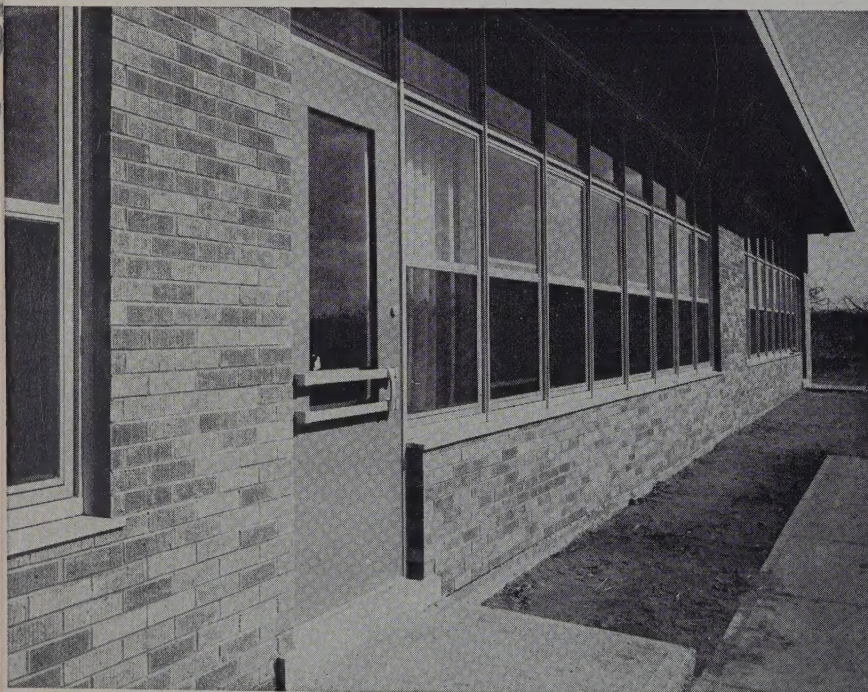
# RUSCO FULVUE WINDOWS Offer Important Advantages for School Fenestration



Typical of the bright classrooms at St. Alfred's Separate School and Canadian Martyrs Separate

School, St. Catharines, Ontario, examples of the use of Rusco Prime Windows in modern school construction.

Architect: Frank H. Burcher, Hamilton, Ontario



An outside closeup of Canadian Martyrs. Four rooms have been completed in each school. Both are centre

hall plans designed for efficiency, economy and immediate expansion to eight rooms each

• **Maximum Light.** Rusco's streamlined tubular steel structure gives great strength without excessive bulk or weight in frames. 3-panel high and 4-panel high design, plus no mullion for joining windows in multiples, permits exceptional large glass areas. 2-panel design combines effectively glass brick.

• **Low Cost.** In addition to their low initial cost, Rusco Windows provide other very substantial savings. Because they come in fully assembled units, glazed and finish-painted, installation time and costs are cut way down. Full weatherstripping, insulating sash (optional) and precision manufacturing reduce air infiltration to a minimum and make important savings in heating.

• **Minimum Maintenance.** Rusco windows reduce maintenance costs in three ways:

1. Made of hot-dipped galvanized tubular steel, bonded and finished with baked-on outdoor enamel, they are highly weather-resistant.
2. They have no sash cords, weights, balances or chains to get out of order.
3. Glass inserts are removable and interchangeable. Consequently "spares" can be carried for immediate substitution when breakage occurs. Due to Rusco's plastic splines, replacement is simple, easily handled by school maintenance personnel.

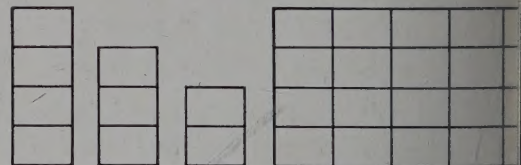
• **Safety.** Rusco Fulvue Windows are vertical-sliding, positive spring bolt locking. They eliminate the danger of projecting vents, accidental dropping, swinging, etc.

• **Easier Blind or Shade Operation.** Vertical-sliding construction (no projecting parts) simplifies window darkening for use of educational films.

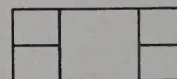
• **Modern Screening.** Rusco's Fiberglass Safety Screens cannot rust, rot, burn or corrode and never needs painting. Ideal for cafeteria areas and other applications where screening is desired.

• **Controlled Ventilation.** All Rusco Fulvue windows have vertical-sliding ventilating panels. Available also with insulating sash which permits controlled rainproof, draft-free ventilation.

• **Design Flexibility.** Rusco offers a variety of sizes and styles in the Fulvue window. This fact, coupled with the simple mullion feature for joining units in series, permits wide flexibility in fenestration design.



Rusco Prime Windows are made in a wide variety of types and sizes. They may be joined in multiples with Rusco's simplified non-load bearing mullions.



Picture with flankers



Horizontal sliding

Compare the end cost of Rusco Prime with that of any other window

## RUSCO

(TUBULAR STEEL)

## PRIME WINDOWS

(HORIZONTAL OR VERTICAL SLIDE)



THE F. C. RUSSELL COMPANY OF CANADA LIMITED  
DEPT. AJ23, STATION "H", TORONTO, 13, ONTARIO

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